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ABSTRACT

The product of Phase II of a two-year project funded by the U.S. Office of Education to prepare, evaluate, and distribute a print-based curriculum on critical television viewing skills for teenagers, and to prepare guides and workshops on television viewing for parents and teachers, this final report describes tasks undertaken in four areas during the second half of the project: (1) teacher training, (2) parent training, (3) printing and distribution of project products, and (4) management and reporting during the project. The critical television viewing workshops and inservice training sessions conducted throughout the United States during this phase are described and listed, publications on critical television viewing by project staff are briefly discussed, a critical television skills national student essay contest is mentioned, printing and distribution of project materials are outlined, and management and reporting practices are reviewed. Among the appendices to the report are copies of the training manual, volumes I and II, for workshops on critical television viewing for parents and teachers; copies of articles about critical television viewing by the project staff; selected newspaper and magazine articles concerning project activities; and the script for a critical television viewing slide show. (JL)

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FINAL REPORT

CRITICAL TELEVISION VIEWING SKILLS CURRICULUM

Contract #300-78-0495

by

Debra Lieberman

Donna Lloyd-Kolkin

Beth Hall

November 30, 1980

IR010103

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FINAL REPORT

CRITICAL TELEVISION VIEWING SKILLS CURRICULUM PROJECT

Contract #300-78-0495

November 30, 1980

INTRODUCTION

This report describes the activities undertaken by the Critical Television Viewing Skills Project for the Secondary Level at Far West Laboratory (FWL), San Francisco, for the period between October 1, 1979 - November 30, 1980, Phase II of the contract. The tasks contracted for this period are:

Task 1: Teacher Training
Task 2: Parent Training
Task 3: Printing and Distribution
Task 4: Management and Reporting

In addition to these Phase II tasks, the project was completing work on Task I of Phase I, Curriculum Development, during Phase II.

USOE permitted the project a no-cost extension of the contract to include October and November, 1980.

PHASE I: CURRICULUM DEVELOPMENT

Upon receipt of the ETS evaluation of the curriculum materials during the first quarter of Phase II, subcontractor WGBH and FWL jointly revised the textbook and family materials. Because there was relatively little money left in WGBH's subcontract and what remained was required for design and typesetting, FWL undertook the task of teacher guide revisions and clean copy typing of the student text for copyediting. In November, 1979, Project Director Lloyd-Kolkin and Project Associates Hall and Lieberman reviewed the final draft of the curriculum print materials and revised substantial portions of the teacher guide, adding class discussion questions for each day of the course. These materials were copy-edited at WGBH by Nancy Garden, an experienced textbook editor at all educational levels.

FWL staff finalized permissions to reprint written and photographic materials for the text. Copies of the final draft of the materials were submitted to USOE. WGBH's subcontract with FWL was renegotiated to give them sufficient funds to complete the job with high quality, and to ensure that the camera-ready materials would be delivered to FWL on schedule. WGBH then completed the design for the student textbook, INSIDE TELEVISION: A GUIDE TO CRTICIAL VIEWING, and its accompanying Teacher Guide, and delivered to FWL a complete set of camera-ready copy on July 15, 1980. Camera-ready copy for the Teacher Guide was submitted on July 22, 1980. Further information about publication of INSIDE TELEVISION appears below in this report under Phase II: Task 3, Printing and Distribution.

PHASE II: TASKS 1 AND 2: TEACHER AND PARENT TRAINING

Workshops and in-service training sessions were conducted by Far West Laboratory for parents, educators, an community leaders throughout Phase II of the contract, in locations across the U.S.

The quarterly reports dated January 9, 1980; April 10, 1980; and July 10, 1980, contain examples of the workshop materials used including:

Newsletter about the Far West Laboratory Critical TV Viewing Project

Booklet containing excerpts from the manuscript of INSIDE TELEVISION, the high school textbook, plus activities and worksheets

Magazine articles about television in education

TV Fact Sheet

Bibliography for Parents and for Teachers

List of Resource Organizations

Family Guide to Television

Video cassette of a news story describing the high school curriculum

Audio-visual materials are available on request.

Workshop presentations varied in length and format, depending on the schedule and needs of the audience. All workshops included an overview and description of Critical TV Viewing, and a high priority was given to group participation and hands-on experience with curriculum materials.

The workshops were designed to introduce and define critical television viewing skills, distribute information about teaching methods and materials in this field, and focus on the curriculum materials developed at Far West Laboratory. FWL presented many workshops at the national conventions of education and community service organizations. The rationale for this approach is threefold. First, convention attendees are highly motivated to advance their knowledge in their career field, as they participate actively to join the association and travel to its professional meetings. Secondly, major conventions are national in scope, so one workshop can serve leaders from a variety of geographic regions. Thirdly, the appearance of the Critical Television Viewing Skills Project on the conference agenda notifies association members that their colleagues are involved in this curriculum area, and gives Critical TV Viewing visibility that reaches beyond the contact made with members of the workshop audience at the convention.

Whenever possible, local parent and teacher workshops were offered in the convention cities visited by the FWL staff. These workshops were usually arranged through the local PTA, Community Schools, or superintendent of schools. FWL provided press and publicity materials, and the local organization designed flyers, sent press material out, and provided a meeting room.

There were 36 workshops and presentations conducted between October 1, 1979 and November 30, 1980, which reached over 3,000 parents and key decision-makers in education and community leadership. FWL lead workshops for 22 groups composed primarily of educators, and for 14 groups of parents and community leaders. Critical TV Viewing Workshops were conducted at 22 national conventions and conferences, eight state-wide conferences in various geographic locations, and six local workshops publicized in metropolitan areas. Following is a chronological list of the 36 Critical TV Viewing Workshops:

Critical TV Viewing Workshops

Organization	Audience	# Attending	Location	Date
Western Educational Society for Tele-Communictions Convention (WEST)	Educators, TV professionals, media specialists from western states	60	Portland, OR	Oct. 3, 1979
Local workshop sponsored by the Springfield Community Schools	Parents, teachers, and students	16	Springfield, OR	Oct. 13, 1979
Local workshop sponsored by Conference on Television and the Family	Administrators, teachers, curriculum specialists	30	Richmond, VA	Oct. 22, 1979
Local workshop sponsored by Office of the Los Angeles County Superintendent of Schools	Educators, media specialists	25	Downey, CA	Oct. 31, 1979
International Visual Literacy Assn. Convention (IVLA)	Educators, media specialists	35	Anaheim, CA	Nov. 2, 1979
Conference on Receivorship Skills	Curriculum specialists, educators, researchers	120	Philadelphia, PA	Nov. 5, 1979
Local workshop sponsored by the Bureau of Reading Improvement	Parents	30	Chicago, IL	Nov. 15, 1979
Local workshop sponsored by the Bureau of Reading Improvement	Educators, curriculum specialists	40	Chicago, IL	Nov. 15, 1979
National Association of Educational Broadcasters Convention (NAEB)	Educational broadcasters	125	Chicago, IL	Nov. 15, 1979
National Council of Teachers of English Convention (NCTE)	English teachers, administrators	120	San Francisco,	Nov. 23, 1979

Organization	Audience	# Attending	Location	Date
Local workshop sponsored by the Boston Community Schools	Parents, educators, community school staff	15	Boston, MA	Nov. 27, 1979
National Community Educational Assn. Convention (NCEA)	Community educators, administrators	35	Boston, MA	Nov. 30, 1979
National Assn. of Secondary School Principals Convention (NASSP)	High School administrators	150	Miami, FL	Jan. 12, 1980
YWCA National Staff Training	YWCA staff and administrators	50	El Paso, TX	Jan. 27, 1980
Local YWCA Workshop	El Paso Community	15	El Paso, TX	Jan. 28, 1980
American Assn. of School Administrators Convention (AASA)	Superintendents, principals, school board members	45	Anaheim, CA	Feb. 15, 1980
Far West Laboratory	Teachers, parents, researchers	15	San Francisco, CA	Mar. 20, 1980
National Council of Teachers of English, Secondary Division, Convention (NCTE)	English teachers, media specialists	50	Omaha, NB	Mar. 27, 1980
California Media and Library Education Assn. Convention (CMLEA)	Media and library specialists	30	Anaheim, CA	Mar. 27, 1980
Association for Supervision and Curriculum Development Convention (ASCD)	Supervisors and curriculum developers	25	Atlanta, GA	Mar. 30, 1980
Journalism Education Association Convention (JEA)	Teachers and high school students	35	Seattle, WA	Apr. 4, 1980
National Catholic Education Assn. Convention (NCEA)	Catholic educators and community leaders	100	New Orleans, LA	Apr. 9, 1980

Organization	Audience	# Attending	Location	Date
New Orleans Community Workshop	Parents and teachers	30	New Orleans, LA	Apr. 10, 1980
School Librarians Association Convention	Librarians	150	Berkeley, CA	Apr. 10, 1980
New Jersey Education Assn.	Educators	150	New Brunswick NJ	Apr. 17, 1980
Association for Educational Communications and Technology Convention (AECT)	Educators, media specialists	50	Denver, CO	Apr. 21, 1980
EEN/CEN Convention	Instructional TV personnel and media specialists from east and midwest	50	Hershey, PA	May 21, 1980
U.S. Jaycees Convention	Community Leaders	50	Cleveland, OH	June 16, 1980
WVIZ-TV	Teachers, instructional TV directors	30	Cleveland, OH	June 17, 1980
American Home Economics Assn. Convention (AHEA)	Community leaders, teachers	300	Dallas, TX	June 25, 1980
Iowa State Education Assn.	Educators and community leaders	200	Indianola, IA	Sept. 18, 1980
Iowa State Education Assn.	Educators and community leaders	250	Cedar Rapids, IA	Sept. 19, 1980
American Assn. of School Librarians Convention (AASL)	Librarians and educators	120	Louisville, KY	Sept. 27, 1980
East Bay Motion Picture and Television Council	Community leaders and parents	30	Oakland, CA	Oct. 6, 1980
Northeastern Ohio Teachers' Assn.	Educators and administrators	300	Kent, OH	Oct. 10, 1980
"Focus on Youth" National Symposium	Community leaders	60	Reno, NV	Nov. 10, 1980

Two courses entitled "Critical Viewing: Using Television to Motivate Students and Teach Basic Skills" were scheduled to be taught by Lloyd-Kolkin and Lieberman at the University of California, Berkeley, Extension during the Summer and Fall quarters, 1980. Enrollment was below the minimum requirement for both quarters, so the courses were cancelled. U.C. Berkeley is still interested in offering this course again, and will revise their publicity campaign to reach a greater number of potential students.

Lloyd-Kolkin and Lieberman will teach a course at the University of Santa Clara entitled "Critical TV Viewing: A Curriculum to Motivate Students and Teach Basic Skills" during the Winter/Spring Quarter, 1981.

Instructional television professionals heard a presentation about INSIDE TELEVISION given by Ann Rudrauff, an ITV Specialist from Ohio, at the annual convention of the National Association of Educational Broadcasters (NAEB) on October 27, 1980. In addition, FWL has been invited to give a presentation on Critical TV Viewing at a meeting of the National Association of Independent Schools (NAIS) in Boston on February 27, 1981. Another FWL Critical TV Viewing presentation will be given in June, 1981, for the American Library Association (ALA) annual convention in a panel discussion about Television and Reading Skills.

Critical TV Viewing Leadership Training Workshops

During April and May, 1980, five regional Critical Television Viewing Leadership Training Workshops were held in Atlanta, Dallas, San Francisco, Boston, and Chicago. The 116 participants in these conferences included representatives from state departments of education, nominated by their state superintendent of education, state leaders in the National Community Education Association, facilitators from Action for Children's Television, and secondary level educators who had expressed an interest in the curriculum or who were recruited through invitations and announcements in professional newsletters.

The Leadership Workshops occurred as follows:

Location	# Attending	States Represented	Leader	Date
Atlanta	17	8	Lieberman and Lloyd-Kolkin	April 14-15
Dallas	16	6	Lieberman	April 17-18
San Francisco	24	8	Lieberman and Lloyd-Kolkin	April 23-24
Boston	32	9	Lieberman and Lloyd-Kolkin	April 28-29
Chicago	27	6	Lieberman and Lloyd-Kolkin	May 1-2
Total	116			

The goal of the Leadership Training Workshops was to create a network of Critical Television Viewing Skills trainers who could in turn train parents, teachers, and community leaders in their states, and assure continued impact of the project.

Therefore, workshops were designed with four major objectives in mind: 1) introduce participants to the impact of television on students and provide a rationale for teaching critical TV viewing in the home, school, and community; 2) give participants a thorough overview of the high school textbook, Teacher's Guide, and Family Guide to Television; 3) in a structured setting, allow participants to draw up lesson plans and teach some curriculum content to the entire group; and 4) encourage particpants to make future plans for training other educators and community leaders in their home states, remembering the specific constraints and resources within which each participant can expect to work.

Each of the five sesions began with warm-up discussion, group questions that elicited participants' observations about the content of television programs, the American viewing habit, and television's apparent effects on viewers.

After the discussion groups reported the main concepts they had covered, the entire group heard an introductory presentation about the USOE Critical TV Viewing projects and the development of the high school curriculum. A resource table contained examples of other television-related teaching materials. Each participant received a folder with the following items, copies of which are in the July 10, 1980, Quarterly Report's Appendix A:

Newsletter about the Far West Laboratory Critical TV Viewing Project

Article containing the history of the project, definition of Critical TV Viewing Skills, and outline of the seven units in INSIDE TELEVISION

TV Fact Sheet

Student Worksheets from INSIDE TELEVISION

Bibliography for Parents and for Teachers

List of Resource Organizations

Magazine articles about television in education

Participants had time to read a complete manuscript of the student text, Teacher's Guide, and student worksheets comprising INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. They were divided into eight small groups and prepared presentations covering one of the seven units or the Family Guide, incorporating a lecture and/or group participation approach. The Family Guide presentation was geared toward a hypothetical parent and community group, and the seven units presented were intended for educators. The entire conference group served as audience and participants for these presentations. Through this process, the presentors were able to gain first-hand experience in training others in critical viewing, and the audience was exposed to each curriculum unit in greater depth than their initial reading would have allowed. Each presentation modelled a new approach or teaching style, so participants saw and experienced a wide range of teaching techniques. All participants already had professional experience as teacher- or community-trainers before attending the conferences, so they were most interested in receiving training geared specifically to the field of critical viewing skills.

After each presentation, conference leaders Lloyd-Kolkin and Lieberman provided further information about the curriculum unit covered. They suggested methods for teaching the unit topic effectively and integrating the student text and activities. They also listed some workshop activities that would help other teachers learn the content and teaching methods for the unit.

At the end of the two-day sessions, participants discussed their future plans to train others in their home states. The state department of education personnel, community educators, ACT representatives, and teacher center directors were involved in existing in-service training schedules, so they planned to include Critical TV Viewing Workshops in those schedules for the coming school year. Other conference participants devised strategies for initiating their own workshops, college courses, and in-service sessions.

Conference participants were told that they could plan to set up demonstration classrooms in Critical TV Viewing and would receive 30 free textbooks and a Teacher's Guide if the state superintendent of education requested these materials. One set of textbooks was made available to each state that sent representatives to the Leadership Training Conferences, with the stipulation that the books be used in a setting open to otner educators for observation.

In response to that offer, materials for 17 demonstration classrooms have been requested. Three states, Alabama, California, and Massachusetts, requested and received 60 textbooks so that demonstration classroom sites could be located in two different regions of the state to reach a larger number of teachers. The states that have received one set of textbooks for demonstration classrooms include Illinois, Kansas, Maine, Mississippi, Montana, New Mexico, Oregon, Utah, Vermont, Wisconsin, and Wyoming. Iowa, Oklahoma, and South Dakota have indicated an interest in setting up demonstration classrooms, and approval is pending FWL's receipt of a letter from their state superintendents of education.

Every Leadership Training Conference participant received a copy of the student text and Teacher's Guide to INSIDE TELEVISION in October, 1980. They also received a copy of a two-volume Trainer's Manual which was prepared during

August, 1980. Volume I of the Trainer's Manual outlines suggestions for planning Critical TV Viewing Workshops and offers workshop activity ideas. Volume II, entitled "Workshop Handouts," contains reproducible information sheets that may be given to workshop audiences including bibliographies, resource lists, and workshop evaluation sheets. Volumes I and II of the Trainer's Manual are located in Appendix A of this report. The Trainer's Manual is now sold through the FWL Revolving Fund for $5.00 on a cost reimbursable basis.

To assist Critical TV Viewing Workshop leaders, FWL developed two audio-visual aids that describe this subject area and introduce INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. A fifteen-minute video cassette tape contains basic information about curriculum materials and a five-minute news story showing high school students engaged in curriculum activities. A slide presentation with an accompanying audio tape script contains similar information about FWL materials and definitions of Critical TV Viewing. A script of the slide presentation is in Appendix E.

Far West Laboratory staff have assisted many Leadership Training Conference participants in their planning for teacher training sessions and community workshops for the 1980-1981 school year. A variety of sessions have been scheduled throughout the U.S. For example, the Minnesota State Department of Education plans to conduct nine regional workshops throughout the state for teacher in-service training. Teacher Centers in Jackson, MI are developing a series of Critical TV Viewing Workshops as is the Texas Community Education Association for groups throughout Texas. The Connecticut State Department of Education has planned presentations about Critical TV Viewing for state legislators and school administrators.

The California State Department of Education is conducting four workshops for teachers in the state, and is also implementing a field study to measure the impact of the high school Critical TV Viewing curriculum on students' standardized test scores, in response to a California study that correlated heavy television viewing with student's low scores on achievement tests. This active endorsement by the Leadership Training Conference participants from the California State Department of Education should lead to widespread use of INSIDE TELEVISION in numerous California school districts.

Publications by Critical TV Viewing Skills Project Staff and Press Coverage of Workshops

Three articles written by FWL staff appeared in professional journals during Phase II. Donna Lloyd-Kolkin wrote an article entitled "Critical TV Viewing: Developing a Curriculum for Teenagers" with two staff members of the Educational Testing Service. It appeared in the Journal of Communication. The National Association of Secondary School Principals published an article in the NASSP Journal by Debra Lieberman entitled "A New High School Curriculum: Critical Television Viewing Skills." An article by Beth Hughes Hall entitled "Critical Television Viewing for High School Students" appeared in Television and Children, a quarterly magazine published by the National Council for Children and Television. Copies of these articles are in Appendix B.

The following radio and television stations broadcast interviews with FWL staff about the Critical TV Viewing Skills Project:

Station	Location	Date
KOAP-AM/FM	Portland, OR	October 4, 1979
KEX-radio	Portland, OR	October 12, 1979
KVAL-TV	Eugene, OR	October 12, 1979
KACE-FM	Los Angeles, CA	November 8, 1979
WZBS-radio	Columbia, SC	January 18, 1980
KIRO-radio	Seattle, WA	April 5, 1980
WGAR-radio	Cleveland, OH	June 16, 1980
WJW-radio	Cleveland, OH	June 16, 1980
KCRG-TV	Cedar Rapids, IA	September 19, 1980
KTVN-TV	Reno, NV	October 10, 1980
KGO-TV	San Francisco, CA	November 11, 1980

In addition, a wide range of magazines and newspapers published articles about the Critical TV Viewing Skills Project. Selected examples are located in Appendix C. FWL staff were interviewed in person and by phone for many of the articles.

Critical TV Viewing Skills National Student Contest

FWL prepared a national student essay-writing contest in Critical TV Viewing Skills with the editors of Scholastic Voice, a Scholastic Magazines publication. Planned are two issues of Scholastic Voice in Winter and Spring, 1981, containing articles and activities that will encourage students to develop critical viewing skills. The earlier issue will announce the contest, and the later issue will publish the winning entries. To enter, students will write reviews of television programs to demonstrate their skills in critical viewing. Teachers will be encouraged to include this writing exercise in their class work assignments, and the Scholastic Voice issue announcing the contest will offer teachers specific ideas for teaching critical viewing skills.

Celebrity judges will select the winning essays from among the semi-finalists. FWL has been assisting Scholastic Magazines in finding well-known television stars, critics, and newscasters willing to serve as judges. No final decisons have yet been made.

PHASE II, TASK 3: PRINTING AND DISTRIBUTION

The Government Printing Office printed 55,000 copies of the Family Guide to Television during the first quarter of Phase II. In January, 1980, 50,000 copies were shipped to the Consumer Information Center at Pueblo, CO. They distributed the free Family Guide directly to consumers who requested it.

FWL retained 5,000 copies of the Family Guide and distributed it to workshop participants.

In response to the large number of requests for the Family Guide, the Consumer Information Center suggested that a second printing of 200,000 copies be made.

FWL requested and received $5,000 from USOE to help pay for a second printing of the Family Guide. In addition, the General Mills Foundation donated $6,000 to underwrite the printing costs. As a result of these two awards, FWL printed 200,200 copies of the Family Guide, with 200,000 copies supplied to the Consumer Information Center and 200 retained by the FWL

Public Information Office for distribution to the public in response to information requests. The availability of the Family Guide will be listed in the Consumer Information Center Spring Catalogue under #515 H. Their address is Consumer Information Center, Pueblo, CO 81009.

A publishing agreement between Far West Laboratory and Science and Behavior Books, Inc., regarding publication of INSIDE TELEVISION and its Teacher's Guide was signed on July 3, 1980. The books were printed and made available to educators in October, 1980.

A variety of strategies were employed by FWL during the fourth quarter to inform educators about these curriculum materials:

1) An information sheet describing INSIDE TELEVISION, procedures for purchasing it, and other related materials created by FWL was printed and mailed out to over 2,000 people who had previously written to request information or who had attended Critical TV Viewing Workshops. This information sheet and other publicity materials listed below are in Appendix D.

2) FWL sent the same mailing list plus additional addresses of relevant publications and organizations to the publisher of INSIDE TELEVISION, Science and Behavior Books, Inc. They will send their book catalogue out to the people on this list. The catalogue features a photograph of INSIDE TELEVISION on the cover, and devotes a full page to a description of this high school textbook.

3) A press release describing INSIDE TELEVISION and its availability was sent to 625 key education and media publications and organizations in October, 1980.

4) A brochure about INSIDE TELEVISION, designed and printed by FWL, will be distributed to 28,000 curriculum decision makers. To identify these individuals and avoid duplication of addresses, the services of Mike Wilson List Counsel were used to compile

the mailing list for the brochure. Individuals listed include Curriculum/Instruction Specialists; ESAA IVC - Innovative Programs; Instructional Media Services: AV and Library; Social Studies Coordinators; English/Language Arts Coordinators; and Media Center Directors/Teachers. This brochure will be bulk-mailed, timed to arrive just before school curriculum decisions are to be made in Janaury, 1981.

5) FWL purchased 1,500 copies of INSIDE TELEVISION and 225 copies of the Teacher Guide and Student Worksheets to distribute to demonstration classrooms, State Trainers, the press, and others. State Trainers each received a copy of the textbook and Teacher Guide. Complimentary copies of the textbook, in some cases accompanied by a Teacher's Guide, were sent to key publications to encourage press coverage and reviews.

6) FWL handed 500 of the textbooks they purchased back to the publisher who will lend individual copies to educators and community leaders who request them for preview.

As a result of the above publicity efforts, many requests for review and preview copies and for further information have been received at FWL. The Public Information Office at FWL will answer future requests by sending information sheets about the FWL Critical TV Viewing Skills materials covering the textbook, Teacher Guide, Trainer's Manual, Video Cassette Tape, Slide Show, Family Guide to Television, list of State Trainers, and addresses of all four USOE Critical TV Viewing Skills Projects. A copy of this information sheet is in Appendix D. The publisher will handle all purchase orders for INSIDE TELEVISION. The FWL Revolving Fund will sell the Trainer's Manual and rent or sell the Video Cassette Tape and Slide Show on a cost reimbursable basis, and will distribute free Family Guides to Television upon request.

Task 4: Management and Reporting

During the fourth quarter, Jeanne Collins resigned as Project Assistant due to illness. Ann Wallgren, an experienced office manager who has worked at FWL for 12 years, was hired for this position.

Quarterly Reports for Phase II were submitted to USOE on January 9, 1980; April 10, 1980; and July 10, 1980. They contain examples of Critical TV Viewing Workshop materials, publicity brochures, flyers, articles, and other information pertinent to teacher/parent training and curriculum development.

All Critical TV Viewing Skills products completed during Phase II have been submitted to USOE: The Trainer's Manual is located in Appendix A of this report; the Family Guide to Television was sent earlier in the contract year when it was completed during the first quarter; the video cassette tape and slide show are available to USOE upon request; and ten copies of INSIDE TELEVISON, its Teacher Guide, and 46 Student Worksheets have been sent to USOE under separate cover.

APPENDIX A

Trainer's Manual Volume I and II

Volume I

TRAINER'S MANUAL

Critical T.V. Viewing Workshops

For High School Teachers, Parents and Community Leaders

FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103 · (415) 565-3000

TRAINER'S MANUAL

For Use With

The High School Textbook

INSIDE TELEVISION: A GUIDE TO

CRITICAL VIEWING

in

CRITICAL TV VIEWING WORKSHOPS

For High School Teachers, Parents,

and Community Leaders

by Debra Lieberman

September, 1980

FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

RESOURCES FOR TRAINERS

1) This manual is designed to accompany the high school textbook entitled INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. To order the textbook and its Teacher's Guide, write to:

Science and Behavior Books, Inc.
P.O. Box 11457
Palo Alto, CA 94306

2) Two audio-visual resources for Critical TV Viewing Workshops are available for rent or purchase: a 3/4 inch video cassette tape, and a slide show with a script and an audio cassette tape of the script. These may be ordered from:

Critical TV Viewing Project
Far West Laboratory
1855 Folsom Street
San Francisco, CA 94103 phone: (415) 565-3000

The video cassette and slide show present an outline of basic critical TV viewing skills and a description of INSIDE TELEVISION. The video cassette, in addition, contains a news story about INSIDE TELEVISION showing high school students involved in curriculum activities and discussing their opinions about television. For further information, see page 11 of this manual.

3) The Critical TV Viewing Project at Far West Laboratory has trained workshop leaders throughout the U.S. Their names and addresses are listed in Appendix C of this manual. These leaders are available to provide assistance and training within their state in the field of critical TV viewing, for school districts and community groups.

4) The staff members of the Critical TV Viewing Project at Far West Laboratory are also available to lead Critical TV Viewing Workshops or provide technical assistance to organizations implementing programs in this field. For further information, call or write to the Critical TV Viewing Project at the address above.

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TRAINER'S MANUAL

CRITICAL TV VIEWING WORKSHOPS

INTRODUCTION

In recent years, a variety of new curriculum materials and publications about critical TV viewing skills have appeared in the U.S. These resources emphasize the importance of teaching viewers to appreciate and evaluate the television they watch and to understand the effects of television in general.

Four Critical TV Viewing Skills Projects, under contracts with the U.S. Office of Education, have produced family and classroom materials for students in the elementary grades through the post-secondary level. The staff members of these four projects have met with educators, parents, and community leaders nationwide to acquaint them with critical TV viewing and to introduce new curriculum materials in this field. As a result of this work and the work of other organizations involved in television and education, many people are now seeking further information about teaching tools and methods to use in their schools, homes, and community agencies to help young viewers develop critical viewing skills.

This manual provides ideas for designing and leading Critical TV Viewing Workshops. It is intended for those trainers who already have experience leading adult workshops and in-service training sessions, and it focuses mainly on the issues and procedures unique to the field of critical TV viewing.

This booklet contains information about planning and leading workshops including a rationale for teaching about television, workshop planning ideas, workshop activities, and examples of publicity materials. Accompanying this booklet are materials you may reproduce for use in Critical TV Viewing Workshops.

The suggestions in this manual have been compiled from the experiences of the staff of the Critical TV Viewing Skills Project for High School, located at Far West Laboratory for Educational Research and Development in San Francisco. We have been leading training sessions and workshops for professional education and community service organizations, teacher centers,

universities, and social service agencies in 1979-1980, and have met many educators who wish to lead similar workshops. This manual, accompanied by a copy of the high school curriculum entitled INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING, will give trainers a basic guide and resource for leading Critical TV Viewing Workshops for teachers and other youth-serving adults.

RATIONALE: WHY OFFER CRITICAL TV VIEWING WORKSHOPS?

Television is a pervasive and influential communications medium. On the average, Americans watch it for over four hours every day, or about one quarter of their waking hours. They rely heavily on television for news and information, entertainment, and leisure time relaxation, yet are rarely encouraged to evaluate its quality or its significance. The sheer amount of time spent with television is an indication of its impact on American lives. Furthermore, television commercials and programs have the potential to influence viewers' attitudes, life-styles, and values. Former FCC Commissioner Nicholas Johnson has said that all television is educational television. The question is, What is it teaching?

The medium of television is as "good" or as "bad" as a printed page or a pair of scissors; it becomes positive or negative depending on the way it is used. As viewers, students can develop standards of judgment to determine for themselves their own best use of television. They can develop these standards by knowing about television's art and business, by understanding what a particular program or commercial is saying about the world, by knowing who controls the airwaves, and by thinking about their reasons for viewing. These areas of understanding and others are included in critical viewing. Teachers are discovering that their students need a form of "literacy" with which to relate to television which is as important as the skills they need to relate to print media, music, and art. TV's messages are designed to be comprehended with little effort or previous training. Students do require training to develop the ability to analyze and evaluate those messages, know the capabilities and limitations of this medium, and make conscious decisions about when and what to watch.

In workshops, teachers can learn to capitalize on their students' natural interest in television and motivate them to learn fundamental skills; parents can discuss ways to enhance family communication with television; community leaders can gather ideas for integrating television awareness into their groups' activities and concerns; and all participants can consider some basic techniques for teaching young viewers to be active and selective with television.

With the advent of new textbooks, family guides, and other educational materials about television, American educators have become interested in teaching critical TV viewing skills. Most educators have never received any training in this field and its methodology, so they may feel unqualified to teach it. In a workshop, educators can see that their teaching skills in Language Arts, Critical Thinking, Social Studies, Literature, Art, Economics, and other fields are transferred easily to this multi-disciplinary area of study. A basic resource for their lesson planning can be the Teacher's Guide to INSIDE TELEVISION. It provides day-by-day lesson plans that are coordinated with a student text and worksheets, class discussion questions, bibliographies, filmographies, and other background and supplementary material. By working with the Teacher's Guide in a workshop, teachers can become familiar with the curriculum content of INSIDE TELEVISION and see that it calls on the teaching methods they already use.

A workshop setting is ideal for the exchange of ideas and opinions, and it offers the opportunity to engage in discussion groups, brainstorming sessions, evaluation activities, and other participatory events that can stimulate the group to examine many sides of each issue. The workshop leader can supply a great deal of information about television for participants to use while they discuss their attitudes. In addition, the leader can demonstrate a variety of teaching methods that participants may want to employ in the future, including the use of audio-visual presentations, lectures, games, group activities, written material, discussion, guest speakers, and the expertise of the participants themselves.

A good Critical TV Viewing Workshop can inform and inspire by offering enlivening activities and a sense of purpose to the group. Most Americans have experienced some level of involvement with television ranging from casual indifference to intense love/hate. Workshop leaders can tap these feelings in the group and provide thought-provoking information to help participants consider the role they wish television to play in their own lives and in their teaching.

PLANNING A CRITICAL TV VIEWING WORKSHOP

No two workshops are ever the same. Many factors influence their style and format including the leader's capabilities, audience size and composition, workshop goals, the meeting room and its facilities, and the budget level. It is impossible to predict exactly the needs, interests and personalities of workshop participants, so some surprises must be expected in any workshop. While these unknowns are difficult to foresee, most uncertainties can be reduced or eliminated with careful planning. Following is a basic planning outline:

* Identify the audience
* Define the workshop goals
* Locate a comfortable, convenient meeting place
* Write an agenda
* Prepare workshop handouts and audio-visual materials
* Publicize the workshop

IDENTIFY THE AUDIENCE

If possible, choose an audience sharing similar interests, because the workshop can then be geared to their particular needs and concerns. For example, a group of high school English teachers interested in teaching critical viewing would have more in common than a random group of all teachers and administrators in the school district.

All the tasks in the planning outline above will be carried out to meet the needs of the audience, so it is important to have a clear picture of who they are and what they will probably need.

DEFINE THE WORKSHOP GOALS

Workshop goals might include the following:

1) INCREASE AWARENESS: Introduce critical TV viewing skills.
2) DESCRIBE THE RATIONALE: Discuss the impact of television on American youth and reasons for teaching critical TV viewing.

3) PROVIDE INFORMATION: Share resources and teaching methods.

4) DEVELOP SKILLS: Increase participants' teaching skills by providing time for active participation and hands-on experience with materials.

5) MOTIVATE: Encourage the participants to include critical TV viewing skills in their future teaching.

Think about these and other goals when you draw up a workshop plan. Most workshop activities and presentations address more than one goal simultaneously.

LOCATE A COMFORTABLE, CONVENIENT MEETING PLACE

It is often difficult to find a pleasant and appropriate workshop setting, yet this will make a tremendous impact on the audience's responses to your presentation. Visibility, audibility, and comfortable seating do make a difference. Provide refreshments and break times, especially for sessions lasting more than two hours.

When choosing a room, consider the group's size and the workshop format. If the audience will meet for less than an hour, a lecture presentation will convey a great deal of information in this short period of time. In this case, an auditorium setting is appropriate. When the workshop will last longer than an hour, choose an informal setting with tables for groups of six and moveable chairs, to allow for flexibility and small group activity.

WRITE AN AGENDA

This is a sample workshop agenda, and following it is an annotated version of the same agenda containing a description of each of its items:

CRITICAL TV VIEWING WORKSHOP

_____ (location), _____ (date), _____ (time)

3:00 Introduction
Definition of Critical TV Viewing Skills

3:15 The Effects of Television

3:45 Evaluating a TV program: A Critical View of "Laverne and Shirley"

4:15 Persuasive Messages

4:30 Refreshments and Socializing

4:45 Review of Concepts Presented and Discussion

5:00 Resources and Curriculum Materials

5:15 Future Plans
Concluding Remarks

5:30 Refreshments and Socializing

Annotated Agenda

3:00-3:15 **Introductions**

Introduce yourself and ask others to do the same.

Definition of Critical TV Viewing Skills

Present an overview of the major critical TV viewing skills. Hand out copies of the description of INSIDE TELEVISION which is contained in the Workshop Handouts section accompanying this booklet. Discuss the reasons this particular group should consider teaching critical TV viewing and describe the curriculum INSIDE TELEVISION. Slides or flip charts may accompany this presentation.

3:15-3:45 **The Effects of TV**

Warm-up activities will encourage participation and illuminate some basic issues. Have the entire group or small groups focus on the warm-up discussion questions listed in the Workshop Activities section in this booklet.

More group discussion ideas can be taken from the activities, student worksheets, and class discussion questions in the text and Teacher's Guide of INSIDE TELEVISION.

If small groups meet, ask them to report briefly to the entire group after the discussion. Record their comments on newsprint paper for display.

3:45-4:15 **Evaluate a TV Program: A Critical View of "Laverne and Shirley"**

Look at a few minutes of a TV program together, or discuss a show that is well-known to the group, then evaluate it and analyze it, keeping basic critical viewing skills in mind. The Workshop Activities section in this booklet contains the "Evaluating Television" activity. Follow its instructions to help participants experience and discuss the process of viewing critically.

4:15-4:30 **Persuasive Messages**

Describe some techniques of persuasion and base your presentation on pages 75-83 in the student text of INSIDE TELEVISION. Hand out worksheet #4/2 from this curriculum. Use this worksheet to analyze some well-known commercials. Identify the hidden messages and persuasive techniques in the commercials. If small groups work on this, ask each group to make a brief report.

4:30-4:45 **Refreshments and Socializing**

4:45-5:00 Review of Concepts Presented and Discussion

Present a review of critical TV viewing skills. During the presentation, refer back to the group's experiences earlier in the workshop. Answer questions. Discuss methods for integrating these topics into the existing high school curriculum including English, Social Studies, and Mass Media. Discuss the basic skills that students will learn by studying critical TV viewing such as reading, writing, listening, and critical thinking.

5:00-5:15 Resources and Curriculum Materials

Put display copies of materials related to television and education on a resource table, or hand out copies to each participant. Describe the materials and suggest methods for using them in the classroom or at home. Encourage participants to mention their own ideas and suggestions. A list of resources which may be useful to you is in the Workshop Handouts section.

5:15-5:30 Future Plans

Encourage each participant to discuss his or her future teaching plans in this field in small groups or with the entire group.

Hand out workshop evaluation sheets and ask that they be returned before participants leave.

Concluding Remarks

5:30 Extra time for refreshments and socializing, for those who want to stay

An agenda is a guide. Once the workshop has begun, agenda items may be added or subtracted according to the group's interests. Have extra workshop ideas prepared, to accommodate the needs of the group. Ask for feedback periodically during the workshop to find out if it is moving comfortably and if activities are appropriate. Evaluation sheets filled out at the end of the session will provide ideas for modifying and improving the next workshop you plan.

Think about the group's reasons for attending and plan the agenda accordingly. A group of teachers attending an in-service training workshop will most likely want specific, practical teaching ideas and resources, so

they will want plenty of material to use in the classroom. They will appreciate having a busy agenda that makes the workshop move efficiently. Parent groups, on the other hand, usually prefer to spend their workshop time discussing their feelings about television, sharing anecdotes and opinions informally. With parent groups, be prepared to eliminate some but not all structured activities from the agenda. During group discussions, ask pertinent questions, point out and record major themes on newsprint paper, supplement participants' comments with practical suggestions, elicit ideas from the group, and integrate some related activities into the workshop to stimulate everyone to think and evaluate.

PREPARE WORKSHOP HANDOUTS AND AUDIO-VISUAL MATERIALS

Handouts and take-home materials help participants put new ideas into practice. They present information in an organized manner and serve as future references. Accompanying this booklet is a collection of materials called Workshop Handouts which may be reproduced and distributed. Following is a list of workshop handouts we have used in past Critical TV Viewing Workshops:

* Workshop Agenda
* Information Sheets About Critical TV Viewing Skills and INSIDE TELEVISION
* TV Fact Sheet
* Bibliography and Filmography about Television
* Resource List of Organizations
* Related Newspaper or Magazine Articles
* Activity Sheets for Workshop Use or for Future Teaching

  Use student worksheets from INSIDE TELEVISION or design some of your own. INSIDE TELEVISION contains 46 worksheets and there are 35 additional student activities interspersed throughout the text.

* FAMILY GUIDE TO TELEVISION
* Workshop Evaluation Sheets, to be Returned to the Leader at the End of Session

Locate or design some appealing audio-visual materials to illustrate your introductory remarks about critical viewing. Budget permitting, consider using videotapes, slides, films, television sets, video recorders and cameras, overhead projectors, newsprint paper and markers, and flip charts. Newsprint paper is especially useful for keeping an easily-viewed record of the concepts covered throughout the workshop.

Appendix B contains some layouts you may want to copy for slides, overhead projector transparencies, or flip charts.

Audio-visual presentations can make an attractive impression in workshops. A note of warning: be prepared for technical malfunction or non-delivery of equipment. Plan an adapted version of the workshop that does not include these aids, just in case they become unavailable at the last minute.

The Critical TV Viewing Project at Far West Laboratory has a 3/4 inch video cassette tape available for rent or purchase. The tape may be shown at workshops or may be viewed by individuals who want a brief overview of critical TV viewing skills for high school and information about INSIDE TELEVISION. Included on this tape is a news story about INSIDE TELEVISION showing high school students engaging in activities from the textobok and discussing their opinions about television. The news story is especially helpful to teachers because it gives them a chance to see students using the textbook and responding to its content.

A slide show about Critical TV Viewing is also available from Far West Laboratory. This is accompanied by an audio cassette containing a script that coordinates with the slides. A printed version of the script is also available. The slides list the features of INSIDE TELEVISION and its Teacher's Guide. Also outlined are the major critical TV viewing skills identified by the Far West Laboratory Critical TV Viewing Project.

Information about ordering the video cassette and slide show is on page ii at the beginning of this manual.

PUBLICIZE THE WORKSHOP

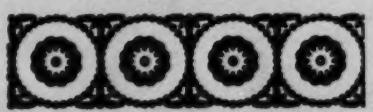
Publicity is an essential element in workshop preparation and planning. It notifies the prospective audience about the workshop, sets its tone, and motivates people to attend.

Think about the most cost-effective vehicles for publicizing the workshop including newsletter articles, direct mail announcements, flyers and brochures, posters, news releases sent to print and broadcast media, paid advertisements, and spoken announcements at meetings.

In publicity materials, give the prospective audience some reasons for attending by telling them what they will get out of it and what will happen there. Teachers may benefit by receiving in-service course credit, new information about teaching resources and methods, free classroom materials, and/or a thought-provoking meeting. Parents may be drawn to the workshop to learn about television's role in the family or discuss television with others in a sociable setting. Community leaders may be concerned about the impact of television on mental health, or they may be interested in using television awareness as a theme for club or civic activities.

To announce a workshop on radio, on television, in newspaper articles, or in newsletters, a news release should be sent at least two weeks in advance of the workshop; the lead time may have to be longer, depending on the frequency and date of publication. Send a copy of the news release to the Community Affairs Department, the News Department, and the Community Calendar. Specify whether this session is open to the public or limited to a specific group such as adults only or teachers only. Include the cost of the workshop or mention that it is offered for free, and outline the registration procedures. Appendix A contains some news releases and flyers, and a newspaper article written from a news release.

It is possible that no newspaper or broadcaster will decide to pick up your story from a news release, so do not depend solely on news releases for publicity. Choose some publicity materials that are guaranteed to reach the target audience.



WORKSHOP ACTIVITIES

The activities in this section have worked effectively with groups in Critical TV Viewing Workshops, giving them a chance to test their ideas and learn by doing. Many of the activities ask participants to create lesson plans or teaching ideas for their own students and community groups. This approach has been especially successful because by designing their own teaching strategies, participants are stimulated to apply their knowledge in a practical way, and they leave the workshop with a usable product of their own design.

There are 46 student worksheets and 35 student activities in INSIDE TELEVISION, and they may be used as the basis for some workshop activities. They are listed in a table at the end of this section and their related subject areas are indicated. A few can be used as Warm-Up Activities at the beginning of a workshop to stimulate group discussion about television.

Following are some workshop activities that have worked well in Critical TV Viewing Workshops. Choose the activities that are the most practical and relevant for your workshop audience.

Warm-Up Activities

Some workshop leaders begin by introducing themselves, describing their background as it relates to critical TV viewing, and asking the participants to tell the group about their occupation or reason for attending. Not only is this a pleasant way to get acquainted, it gives everyone a sense of the group and its areas of interest. Individual introductions are especially recommended if the workshop has fewer than 40 in attendance and the session is scheduled for longer than one hour.

The warm-up activities listed below draw on participants' opinions and observations about TV and give everyone a chance to take part. Throughout the workshop, participants should feel that their own experience of television is a valuable and valid foundation for their teaching of critical

viewing. Warm-up activities should give them a sense of confidence in their own insights. Use newsprint paper and marking pens to make a list of participants' ideas so they can refer back to the ideas later in the workshop or copy them down.

Divide the group into small groups of four or five and assign a different question to each group for discussion:

1) How has television touched your life? (Keep the term "television" general, so that participants think about its numerous functions).

2) Define "Television."
partial list:

- furniture
- medium
- window on the world
- business
- babysitter
- art form
- companion
- fireplace
- persuader
- role model
- technology
- communicator
- teacher

3) How is life different today compared with life before the 1950's without television?

4) What is your favorite TV program and your least favorite? Explain.

5) What would a TV Hermit, one who received all information about the world from American television programs, expect from life in America?

6) If aliens from outer space observed American society through television broadcasts only, what conclusions would they draw about us?

7) Make two lists comparing why television is a good thing and a bad thing.

Evaluating Television

These activities, suitable for everyone including teachers, parents, and community leaders, ask participants to define and apply their own critical TV viewing skills.

1) As a group, make a list of the questions a critical viewer might ask about a TV program or commercial. If possible, look at 10 minutes of any television program and ask the questions on the list. Which ones could the group answer? Where can they find additional information to help them answer the remaining questions? The group's list may include the following questions, among others:

   a) To what audience is this program geared, and why would they watch it?

   b) Would you watch this program regularly? Why or why not?

   c) What camera and editing techniques were used in this program?

   d) Did the program or commercial use any techniques to persuade the audience? Are there any counter-arguments?

   e) Was the information or factual content of the program accurate? Was it presented objectively or with bias?

   f) Who wrote the script?

   g) Did you see any racial, ethnic, age, or sex-role stereotypes?

   h) How do you rate the program's overall quality?

   i) Should children be allowed to watch this program?

   j) What values does this program demonstrate to viewers?

2) Put television on trial. Is it a thief of time and a corruptor of society, or a useful teacher and resource? Choose a judge, jury, attorneys, and witnesses to weigh the issues. The prosecution will be anti-TV, and the defense will be pro-TV. This activity should elicit a great deal of information and opinion from the group. It will probably last at least 45 minutes, so use it only when time permits.

3) Make a list of suggestions to parents for regulating television use at home. Should parents limit the amount of time their children spend with TV and the types of programs they watch? Why or why not? How will the suggestions vary depending on the age of the children? What can the children do to regulate their own TV use at age 3? age 8? age 12? age 15?

For English Teachers

1) Hand out copies of the worksheets entitled "419 California Street" and give everyone time to read them over. Discuss methods for using this lesson in English classes to teach vocabulary, writing, drama, grammar, and other Language Arts skills. Design some related activities for students with low reading levels.

2) What is the role of folk heroes and mythology in a society? Do some TV characters serve the same function as folk heroes and gods? Compare the myths, gods, and heroes of a variety of ancient and contemporary cultures with similar characters on American television. Some TV heroes to consider are:

   a) Walter Cronkite (authority; father figure; messenger)

   b) Mr. Whipple (buffoon; fastidiousness; conformist)

   c) J.R. Ewing, the character on Dallas (greed; victim of society; evil)

   d) The Marlboro Man (independence; strength; loner outside of society)

e) The two Dukes of Hazzard (young manhood; adventurers)

f) Hawkeye on M.A.S.H. (court jester; teacher; voice of truth; non-conformist)

g) Miss Piggy on the Muppet Show (ego)

h) The Incredible Hulk (strength; vengeance; the animal side of human nature)

i) The three Charlie's Angels (beauty; temptresses; law enforcers)

Design a classwork or homework assignment for students that asks them to 1) research a folk hero or ancient deity and 2) compare that figure with similar characters and celebrities on American television programs and commercials.

3) In small groups, plan an assignment for high school students in which they write a review of a television program. What preliminary classroom work would be necessary to teach students how to write reviews? What information about television would be helpful to students before writing reviews? INSIDE TELEVISION contains a great deal of pertinent information in Unit 2, "The Television Industry;" Unit 3, "Programs and Production;" Unit 5, "That's the Way It Is? TV News;" and Unit 6, "The Television Environment."

4) Hand out copies of worksheet 3/4, "The Soaps," and ask everyone to complete it. Compare soap operas with the following works of literature and film:

The Little Foxes	Our Town
Star Wars	Wuthering Heights
Oliver Twist	The Odyssey
Citizen Kane	The Great Gatsby
The Taming of the Shrew	Shogun

For Social Studies Teachers

1) This activity is based on Unit 5, "That's the Way It Is? TV News." Hand out worksheet 5/1, "Choose Your News," and ask participants to fill it in. Discuss. Then mention that many Americans rely heavily on television for their news. Discuss the limitations and capabilities of network news as an information source.

2) Hand out copies of a recent news story from a news magazine and a newspaper. Compare and contrast the TV, magazine, and newspaper versions of this news story. List the advantages and disadvantages of each form of news delivery.

3) Ask participants to write down what they believe to be the meaning of the phrase, "public interest, convenience, and necessity." Then discuss how a TV station could best act to fulfill its obligation to serve the local community's interest, convenience, and necessity. What classroom activities or research projects can be assigned to students to explore this topic?

   Possible answers:

   Invite a representative from a local TV station to speak to the class about the responsibilities of broadcasters.

   Conduct a survey of students, teachers, and people in the community and ask for their opinion of the local TV stations' public service.

   Discuss how the definition of "public interest, convenience, and necessity" might be different for different communities and geographic locations.

4) Hand out copies of worksheets 6/1, 6/2, 6/3, 6/4, 6/5, 6/6, and 6/7. After participants take some time to read them, present a short overview of INSIDE TELEVISION's Unit 6, "The Television Environment."

Discuss methods for integrating Unit 6 into the Social Studies curriculum. Cover topics such as television's influence on American popular culture, public opinion, crime, law enforcement, and family life.

For Video Production Teachers

1) Look at some TV commercials and examine the way the camera and editing techniques enhance the messages in each commercial. Is the camera movement fast, slow, or still? Are there many short, edited scenes or a few long scenes? Are edits done with cuts, dissolves, or wipes? What feeling do these techniques give the viewer, and do these feelings correspond to the message about the advertised product? List the production terms students would need to know in order to discuss these camera and editing techniques. See pages 52-70 in INSIDE TELEVISION for descriptions of techniques and terminology.

2) Hand out copies of the worksheets entitled "419 California Street." Discuss methods for extending them into a lesson in video production techniques. What camera and staging directions would students have to write in their scripts in order to videotape them? Draw up a step-by-step lesson plan to lead students through the process of translating a written script segment into a finished videotaped performance.

3) Hand out worksheets 3/1, 3/2, 3/3, 3/4, 3/5, 3/6, 419 California Street, 4/1, 4/2, 4/3, 4/4, 5/2, 5/3, 5/4, 6/3, 6/5, 6/6, 7/8, and 7/9. In groups of three or four, brainstorm methods for using school video production facilities to teach critical TV viewing skills. Share the ideas with the entire group and discuss. Which of the methods teach about production techniques? news? persuasion? dramatic form? other aspects of critical viewing?

If the group discussion begins slowly, offer these ideas:

- Worksheet 4/4, "Write Your Own Commercial," could be assigned as a video production. The instructor could divide the class into small groups and ask each group to write and videotape a commercial for the same product. Each group would be assigned to use a different persuasive technique to sell the product. Pages 75-76 in INSIDE TELEVISION describe these persuasive techniques:

  * The Emotional Appeal
  * The Testimonial
  * The Everyday-Person Testimonial
  * The Dramatization
  * The Demonstration/Comparison

- Worksheet 5/4, "The School Eyewitness News," asks students to list the school events that might be included in a newscast. Divide the class into groups of four, and assign every group to videotape a report about the same school event. The class would then compare and contrast their video news stories in terms of production style and content. Refer to the information in Units 3, "Programs and Production," and 5, "That's the Way It Is? TV News" in INSIDE TELEVISION.

For Instructional Television (ITV) Specialists

ITV specialists help teachers utilize instructional TV programs. They lead workshops, show teachers how to use programming effectively, and suggest methods for supplementing the programs with additional classroom activities and assignments. Many public television station and state department of education ITV specialists have attended Critical TV Viewing Workshops. Following are the workshop activities that ITV personnel have appreciated the most. These activities are designed to help prepare ITV specialists to incorporate critical viewing into their work, a service that complements and supplements the assistance they already give to teachers.

1) Many classroom teachers choose not to use television for teaching because they feel their students watch enough TV at home. In small groups, discuss how to explain the advantages of ITV programming to teachers. Make a list of the major points to cover. What are the advantages and disadvantages of using television in the classroom? What are the goals of ITV and how do they differ from the goals of commercial television?

2) Watch an ITV program together and evaluate it by following the directions in activity #1 under Evaluating Television, the section which appears on page 15 of this manual.

3) In small groups, prepare short presentations for classroom teachers. In these presentations, explain how to teach critical TV viewing in conjunction with classroom use of an ITV program. Focus on a specific ITV program or on a subject area such as Science, Language Arts, or multi-cultural programming. What critical viewing skills are necessary for students to have in order to evaluate the ITV program?

For Community Leaders

1) Distribute copies of the FAMILY GUIDE TO TELEVISION and briefly describe its features. Discuss the activity entitled "Let's Face It!" that deals with television's impact on family life. As a group, brainstorm methods for encouraging families to think about the issues it raises. Possible answers:

* Encourage local newspapers to run feature stories about television and family life.

* Suggest that local community affairs TV and radio programs invite television professionals and critics to appear and discuss these issues.

* Enlist civic groups to sponsor TV awareness events.

* Train counselors and mental health professionals to be aware of the issues.

2) In small groups, plan a community "Television Awareness Day." Possible ideas include:

* Invite religious youth groups, Girl Scouts, Boy Scouts, YMCA, YWCA, and other youth organizations to design booths for a Television Awareness Fair. The booths will have games or displays encouraging critical viewing. Any proceeds will go to the sponsoring organization.

* Local television celebrities can emcee TV Trivia Contests and critical viewing competitions that test people's knowledge about the television industry and production techniques.

* Entertainers at the fair such as musicians, actors, mimes, and acrobats can work the television theme into their performances.

* Parent participation workshops can be held throughout the day. In these, parents and children watch a TV program together and discuss the issues it raises.

* In the evening, experts can give lectures or appear in panel discussions about such topics as the effects of television viewing, critical TV viewing skills, or television production methods.

Workshop Activity Ideas
from INSIDE TELEVISION's
Student Activities and Worksheets

WORKSHEET SUBJECT	WORKSHEET NUMBER	Warm-Up	Economics	English	Home Economics	Humanities	Journalism	Mass Media	Psychology	Social Studies	Video Production
TV Viewing Questionnaire	1/1	x	x		x		x	x	x	x	
Favorite Programs	1/2	x		x		x		x	x		x
Viewing Log	1/3				x	x	x	x	x	x	
Evening Viewing Log	1/4				x	x	x	x	x	x	
Why I Watch TV	1/5	x		x	x	x	x	x	x	x	x
Class Evening Viewing	1/6		x		x	x	x	x	x	x	
Class Percentage	1/7		x		x	x	x	x	x	x	
Class Totals	1/8	x		x	x	x	x	x	x	x	x
The Ratings Game	2/1		x		x	x	x	x	x	x	
The Prime Time Game	2/2		x			x		x	x	x	x
Complete the Schedule	2/3	x	x		x			x	x	x	
Plotting "Gifts"	3/1			x							x
Lassie: "The Challenge"	3/2			x							x
30 Minutes	3/3			x	x	x		x			x
The Soaps	3/4			x							x
Good Times	3/5			x							x
Life Script vs. TV Script	3/6			x							x
	419 Calif. St.										
Intro. to Characters	1			x		x					x
Developing Characters	2			x		x					x
Plot Development	3			x		x					x
Script Development	4			x		x					x
TV Drama	5			x		x					x
Count the Shots	4/1			x				x			x
The Pitch	4/2			x	x			x	x	x	x
Fill in the Video	4/3			x		x		x	x		x
Write a Commercial	4/4			x	x			x	x	x	x
Choose Your News	5/1			x	x	x	x	x	x	x	
Compare Newscasts	5/2			x	x	x	x	x		x	x
Local News Log	5/3			x	x	x	x	x		x	x

Workshop Activity Ideas
from INSIDE TELEVISION's
Student Activities and Worksheets

WORKSHEET SUBJECT	WORKSHEET NUMBER	Warm-Up	Economics	English	Home Economics	Humanities	Journalism	Mass Media	Psychology	Social Studies	Video Production
School News	5/4			x			x	x	x	x	x
TV's Typical Person	6/1	x	x	x	x	x	x	x	x	x	
Who's on TV	6/2		x	x	x	x	x	x	x	x	
Cardboard Cutout	6/3			x	x	x			x	x	x
Force on TV	6/4			x	x	x		x	x	x	
Interview Your Family	6/5			x	x	x		x	x	x	
Stereotypes	6/6	x		x	x	x		x	x	x	x
Questionnaire	6/7			x	x	x		x	x	x	
Favorite Programs	7/1	x		x		x		x	x		x
Viewing Log	7/2				x	x	x	x	x		
Evening Viewing Log	7/3				x	x	x	x	x	x	
Why I Watch TV, Now	7/4	x		x	x	x	x	x	x	x	x
Class Evening Viewing	7/5		x		x	x	x	x	x	x	
Class Percentage	7/6		x		x	x	x	x	x	x	
Class Totals	7/7	x		x	x	x	x	x	x	x	x
TV Know-It-All	7/8		x	x	x	x	x	x	x	x	x
Critical Viewer	7/9		x	x	x	x	x	x	x	x	x
ACTIVITY SUBJECT	ACTIVITY NUMBER										
TV Touches Your Life	Unit 1-1	x					x	x	x	x	x
The Numbers Game	2	x	x		x	x		x	x	x	
Without TV	3	x			x			x	x		x
Average Daily TV Use	4		x	x	x			x	x	x	x
Family Size & TV Use	5		x		x			x	x	x	
When People Watch	6		x		x			x	x	x	
Opinion Poll	7	x			x			x	x	x	
"Public Interest"	Unit 2-1	x					x	x	x	x	x
Two Tuesdays	2		x					x	x		
Outprogram the Experts	3		x					x	x		x
Roots of Drama	Unit 3-1			x		x		x			x
Conflict	2			x		x			x		x

Workshop Activity Ideas from INSIDE TELEVISION's Student Activities and Worksheets

ACTIVITY SUBJECT	ACTIVITY NUMBER	Warm-Up	Economics	English	Home Economics	Humanities	Journalism	Mass Media	Psychology	Social Studies	Video Production
For Our Ears Only	Unit 3-3			x				x			x
Exposition	4			x							x
Solving Problems	5			x							x
Film or Videotape?	6							x			x
Videotape or Film?	7							x			x
Lighting and Mood	8			x					x		x
Evaluate a Production	9			x		x		x	x		x
Language of Selling	Unit 4-1			x		x		x			
Positioning	2			x				x	x		x
Evaluate Advertising	3			x			x		x		x
Visual Mockery	4			x	x			x	x		x
Political Persuasion	5		x	x			x	x	x	x	x
The News	Unit 5-1						x	x		x	x
TV News vs. Print News	2			x			x	x		x	
Ownership and Bias	3			x			x	x		x	
ENG Reporting	4						x	x		x	x
Chances Are...	Unit 6-1	x			x	x		x	x	x	
Surprises?	2					x		x	x	x	
Drawing Conclusions	3					x		x	x	x	
Funny, Isn't It?	4			x		x		x	x	x	
The Medium's Messages	5			x		x		x	x	x	
Portraits of Violence	6			x		x	x	x	x	x	x
Parenting with TV	Unit 7-1				x			x	x	x	

APPENDIX A

NEWS RELEASES
AND
FLYERS
ABOUT WORKSHOPS

March 25, 1980

CONTACT: Debra Lieberman (415) 565-3002
Debra Lewis (504) 524-2274

FAR WEST LABORATORY
FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103

--------FOR IMMEDIATE RELEASE--------

WATCHING TELEVISION WITH A CRITICAL EYE

New Orleans parents, teachers, and teenagers will learn how to watch television in a new way this April 10, 1980. A free Critical Television Viewing Skills Workshop will take place at the Teacher Resource Service, 3619 Camp St., New Orleans, LA 70115 from 4:00 PM to 5:30 PM, open to the public. Under a contract with the U.S. Office of Education, the Critical Television Viewing Skills Project has conducted these free workshops across the nation to help educators, families, and youth workers teach young viewers to be discriminating TV users.

"Television has an enormous impact on teenagers' education and daily life," says Debra Lieberman, workshop coordinator. "These workshops will help adults teach teenagers about television's art, industry, and persuasive messages, so they can evaluate what they see on TV. And teachers can use students' natural interest in television to teach many subject areas and basic skills."

The Critical Television Viewing Skills Project, based in San Francisco, has developed a high school textbook called INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. They have also developed a FAMILY GUIDE TO TELEVISION which will be available at the workshop, and it contains games, quizzes, and startling facts to help families consider television's role in their lives.

For further information about the workshops, high school curriculum, and free FAMILY GUIDE TO TELEVISION, write: CRITICAL TELEVISION VIEWING, Far West Laboratory for Educational Research and Development, 1855 Folsom Street, San Francisco, CA 94103.

# # # # #

EUGENE REGISTER-GUARD, Eugene, Oregon, Saturday, October 13, 1979

Workshop will tune in on TV habits

SPRINGFIELD — A free workshop designed to teach TV viewers to analyze their viewing habits and the messages they receive from television will be conducted here today starting at 9:30 a.m..

The workshop, conducted by members of the San Francisco-based Critical Television Viewing Skills Project, will last until 12:30 p.m. at Hamlin Middle School, 326 Centennial Blvd.

Debra Lieberman, workshop coordinator, says the average student will have spent 15,000 hours watching television, compared with 11,000 hours in the classroom, by the time he or she graduates from high school.

"Television has a tremendous impact on our society," Lieberman says. "These workshops will help parents and teachers teach young viewers about the art and business of television, so they can make conscious decisions about what they watch and what it means to them."

The viewing-skills project, under a contract with the U.S. Office of Education, has developed a high school textbook about television and a Family Guide to Television with games and activities to help families make decisions about television use.

For more information or registration, call 746-1669.

October 24, 1979

Contact: Debra Lieberman (415) 565-3002 or Phoebe Webb (213) 922-6107

PUBLIC SERVICE ANNOUNCEMENT
(20 seconds)

----------FOR IMMEDIATE RELEASE----------

A free workshop for high school teachers and parents on CRITICAL TELEVISION VIEWING SKILLS will be offered to the public on Wednesday, October 31 from 1:00 to 3:00 PM, location: 9300 East Imperial Highway, Downey, California.

The workshop will present methods for teaching youth to analyze the messages they receive from television and become discriminating viewers. For further information contact Phoebe Webb at 922-6107.

# # # # # # # # # # # # #

The workshop leader is Debra Lieberman from the Critical Television Viewing Skills Project at Far West Laboratory in San Francisco.

FAR WEST LABORATORY
FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103 · (415) 565-3000

How To Watch TV

With More Than A Blank Stare

A WORKSHOP TO ENHANCE CRITICAL VIEWING SKILLS

FOR: Teachers, Media Specialists, and Administrators

WHEN: Wednesday, October 31, 1979 - 1:00 to 3:00 p.m.

WHERE: Office of the Los Angeles County Superintendent of Schools
9300 East Imperial Highway, Room 249
Downey, California 90242

WHO: Debra Lieberman, Project Associate with the Critical Television Viewing Skills Project, has taught courses in Educational Media and has worked in public television doing formative research and television production. She holds a Master's Degree in Education and Television from Harvard University.

Ms. Lieberman will:

- *Provide an overview of the impact of television on American youth.*
- *Define critical television viewing skills and media literacy.*
- *Suggest methods for teaching these skills to youth.*
- *Encourage participants to share their ideas and concerns.*
- *Introduce a wide variety of program materials currently available.*

PLAN NOW TO ATTEND

For further information, call Phoebe Webb, Consultant, Division of Educational Media, (213) 922-6107.

OFFICE OF THE LOS ANGELES COUNTY SUPERINTENDENT OF SCHOOLS

FOR: GR. 9-12 CURRICULUM & MEDIA SPECIALISTS
ENGLISH--MEDIA--ECONOMICS TEACHERS

WVIZ-TV PRESENTS

CRITICAL TELEVISION VIEWING SKILLS

A WORKSHOP FOR TRAINERS

TUESDAY, JUNE 17, 1980

10:00 a.m. - NOON

4300 BROOKPARK ROAD
CLEVELAND, OHIO

With the average student spending as many hours in front of the television as in the classroom, educators are seeking ways to enhance students' understanding of this powerful medium.

-THE WORKSHOP WILL:

- Acquaint participants with critical viewing skills curriculum materials, supplementary resources and rationale for utilizing
- Provide strategies for integrating critical viewing skills into the curriculum and activities for conducting local workshops for grades 9-12 teachers
- Be presented by a developer of the critical viewing skills gr. 9-12 curriculum, Ms. Debra Lieberman of Far West Laboratory, San Francisco, California. (She will be available for additional workshop planning assistance in the afternoon)

-REGISTRATION INFORMATION: There is NO COST to attend the workshop. However, if planning on participating, please RSVP by calling (216) 398-2800, ext. 31 or 79 or by returning the registration form.

REGISTRATION FORM - Gr. 9-12 CRITICAL VIEWING SKILLS WORKSHOP

TO: Critical Viewing Skills Workshop (return no later than June 13)
WVIZ Schools Department
4300 Brookpark Road
Cleveland, Ohio 44134

I plan to attend the June 17 CRITICAL VIEWING SKILLS WORKSHOP FOR TRAINERS beginning at 10:00 a.m. at WVIZ-TV.

NAME _____ POSITION _____

SCHOOL _____ DISTRICT _____

How to Watch T.V. with More than a Blank Stare

A WORKSHOP TO ENHANCE CRITICAL VIEWING SKILLS

FOR: PARENTS, TEACHERS, AND HIGH SCHOOL KIDS

WHEN: TUESDAY, NOVEMBER 27, 1979 7PM - 9:30PM

WHERE: JAMAICA PLAIN HIGH SCHOOL AND COMMUNITY SCHOOL
WILLIAMS STREET, JAMAICA PLAIN, MA

WHAT: DEBRA LIEBERMAN OF FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH, SAN FRANCISCO WILL FOCUS ON FAMILY DECISION-MAKING ABOUT TV USE AND WAYS PARENTS CAN HELP TEENAGERS BECOME MORE CRITICAL VIEWERS OF TELEVISION.

How To Watch TV With More Than A Blank Stare!!!

A WORKSHOP TO ENHANCE CRITICAL VIEWING SKILLS

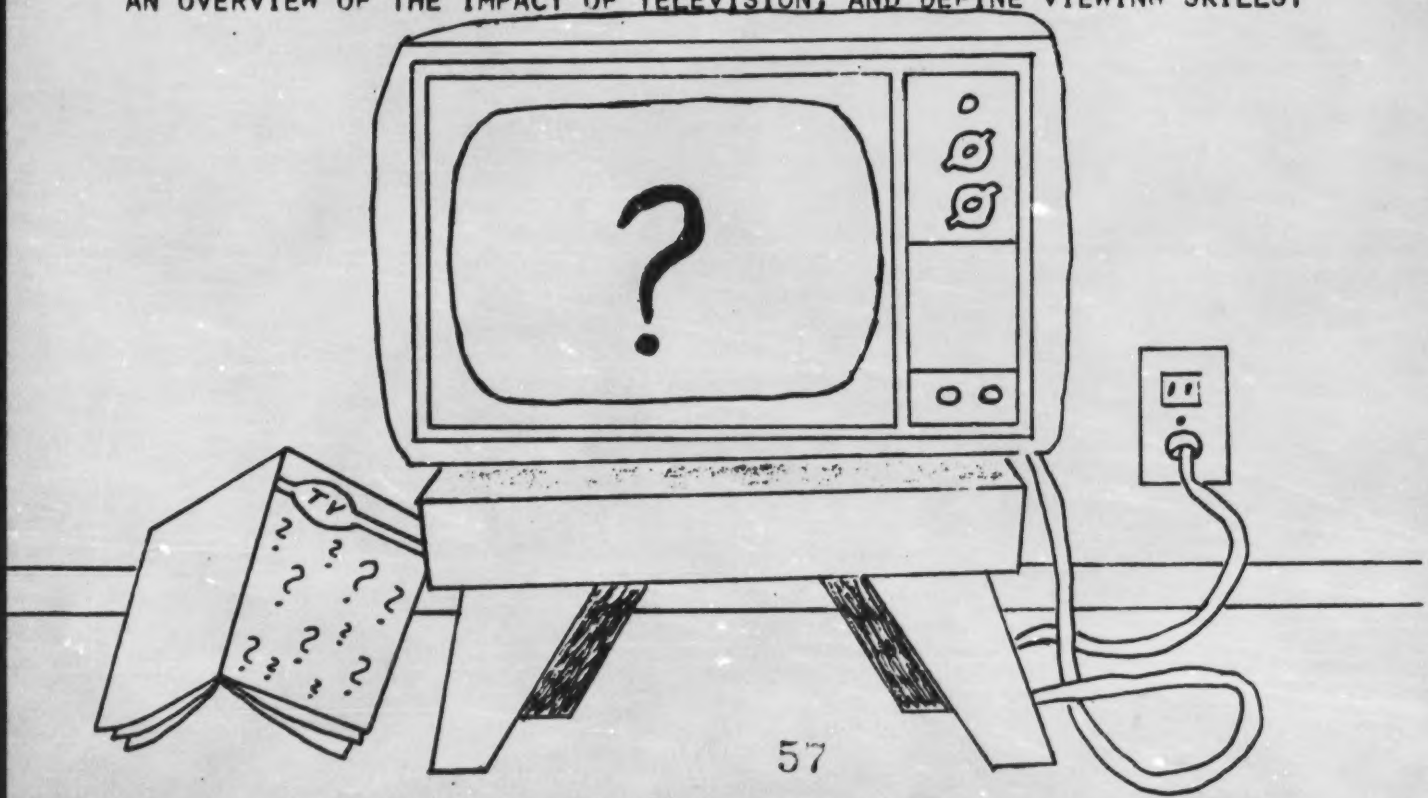
FOR: TEACHERS, PARENTS, STUDENTS, MEDIA SPECIALISTS

WHEN: MONDAY, JANUARY 28, 1980 - 7:00 TO 9:00 PM.

WHERE: EL PASO YWCA, 1600 N. BROWN - 533-7475

WHO: DEBRA LIEBERMAN, PROJECT ASSOCIATE OF THE CRITICAL TELEVISION VIEWING SKILLS PROJECT.

THE WORKSHOP IS BEING HELD FREE OF CHARGE FOR PARENTS, EDUCATORS, STUDENTS AND ADMINISTRATORS AS WELL AS THOSE INTERESTED IN WHAT TELEVISION PROGRAMS ARE BEING WATCHED. MS. LIEBERMAN WILL PROVIDE AN OVERVIEW OF THE IMPACT OF TELEVISION, AND DEFINE VIEWING SKILLS.



APPENDIX B

LAYOUTS FOR SLIDES, OVERHEAD PROJECTOR TRANSPARENCIES, AND FLIP CHARTS

LAYOUTS FOR SLIDES,
OVERHEAD PROJECTOR TRANSPARENCIES,
AND FLIP CHARTS

FOUR MAJOR CRITICAL TV VIEWING SKILLS

1) Ability to evaluate and manage one's own television viewing behavior.

2) Ability to question the reality of television programs.

3) Ability to recognize the arguments employed on television and to counter-argue.

4) Ability to recognize the effects of television on one's own life.

INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING

Features of student textbook:

- TEXT: Factual information about television.
- ACTIVITIES: Assignments related to the text and interspersed throughout it.
- READINGS: Comments by television professionals.
- WORKSHEETS: Written exercises, simulation games, opinion polls, script writing.

Special Features of INSIDE TELEVISION

- Curriculum Flexibility with seven units
- Reinforces Basic Skills
- Develops Critical Thinking Skills
- Progressive Skills Building
- Print-Based Curriculum
- Non-Judgmental about Television

Seven Units in INSIDE TELEVISION

1) You and Television
2) The Television Industry
3) Programs and Production
4) Selling
5) That's the Way it Is? TV News
6) The Television Environment
7) A Saving Radiance?

Special Features of Teacher's Guide to INSIDE TELEVISION

- Day-by-Day Lesson Plans
- Student Learning Objectives
- Background Information
- AV Resources
- Bibliographies
- Class Discussion Questions
- Reproducible Worksheet Masters

UNIT 1: YOU AND TELEVISION

- The Viewing Habit
- Facts about American TV Use
- Demographics and TV Use
- Class Viewing Logs
- Reasons for Viewing

UNIT 2: THE TELEVISION INDUSTRY

- The Network System
- Role of Advertisers
- Affiliate Stations
- The FCC
- Economics of Broadcasting
- The Ratings
- Program Scheduling Tactics

UNIT 3: PROGRAMS AND PRODUCTION

- Elements of All Drama
- Features of Television Drama
- Plot, Characterization, Conflict
- Scripting, Dialogue
- Camera Movement, Editing
- Production Techniques
- Lighting, Audio, Special Effects

UNIT 4: SELLING

- The Language of Selling
- History of Advertising
- How Messages Persuade
- Evaluating Advertising Claims
- Federal Trade Commission (FTC)
- Public Service Announcements
- Political Commercials

UNIT 5: THAT'S THE WAY IT IS? TV NEWS

- Comparing Network Newscasts
- TV vs. Print News
- The Fairness Doctrine
- First Amendment Rights of Broadcasters
- Social Responsibility of the News
- The Image
- Documentaries
- Objectivity

UNIT 6: THE TELEVISION ENVIRONMENT

- Characters on Television
- Images of Women and Minorities
- Stereotypes
- Violence on Television
- TV's Effects on Viewers
- Research Results
- Constraints on Producers

UNIT 7: A SAVING RADIANCE?

- Cable Television
- Satellites
- QUBE
- Home Video Systems
- Parenting with Television
- How to Influence the TV Industry
- Recap of Previous Six Units

APPENDIX C

LIST OF
CRITICAL TV VIEWING TRAINERS
THROUGHOUT U.S.

STATE TRAINERS
CRITICAL TELEVISION VIEWING

ALABAMA

ROBERT W. GLASS
111 Coliseum Blvd.
Montgomery, AL 36109
Education Specialist
(205) 832-5850

J. STEVE McALILEY
111 Coliseum Boulevard
Montgomery AL 36193
Language Arts Specialist
(205) 832-3820

KATHRYN S. MOHAJERIN
Dept. of Ed. Media
Auburn University
Auburn, AL 36849
Assistant Professor,
Educational Media Dept.
(205) 826-4529

ABDUL K. Y. SHAHEED
New World's Early Childhood Center
1310 1/2 First Avenue
Opelika, AL 36801
Business Manager
(205) 749-5208

DR. EARL P. SMITH
Dept. of Educational Media
Auburn University
3012 Haley Center
Auburn, AL 36849
Associate Professor
(205) 826-4529

ARKANSAS

DR. GERALDINE JOHNSON
2404-A Briar Rose Drive
Texarkana, AR 75502
Vice-Chairman
Southwest Arkansas Teacher
Center
(501) 772-3955

ARKANSAS (continued)

SUE OWENS
Department of Education
Arch Ford Education Building
Little Rock, AR 72201
Supervisor, Audio-Visual Service
(501) 371-2060

ROXANNE SCHOEN
Southwest Arkansas Teacher Center
3607 Grand Avenue
Texarkana, AR 75502
Elementary Instructional
Media Specialist

CALIFORNIA

CARROLL J. BRAVO
California State Dept. of
Education
721 Capitol Mall
Sacramento, CA 95814
Consultant, Educational Technology
(916) 445-5065

FRANK FOREMAN
Everett Middle School
450 Church Street
San Francisco, CA 94114
Coordinator Gifted Program
and Teacher
(415) 431-0822

ALICE ASPEN MARCH
245 So. Carmelina
Los Angeles, CA 90049
Director, FACT
(Focusing Awareness on Children &
Television)
476-8709

GAIL McLELLAN
1528 Byron Street
Palo Alto, CA 94301
Preschool Educator
(415) 321-2642

CALIFORNIA (continued)

JACK PARKS
State Department of Education
721 Capitol Mall
Sacramento, CA 95814
Consultant Social Studies
(916) 322-4015

LYNNE PETROCK
733 Division Street
Pleasanton, CA 94566
TV Studio Director & Instructor

CONNECTICUT

MICHAEL ANGELILLO
Media Specialist
Weaver High School
415 Granby Street
Hartford, CT 06112
(203) 243-9761 Ext. 264

BETTY V. BILLMAN
CT. State Dept. of Education
Box 2219, Room 362
Hartford, CT 06115
Instructional Media Consultant
(203) 566-5409

RICHARD WARREN
New England Center for
Community Education
c/o University of Connecticut
Box U-142
Storrs, CT 06268
Associate Director
(203) 486-2738

GEORGIA

ANNE HALE
Media Field Services
156 Trinity Avenue, SW
Atlanta, GA 30303
Consultant, Georgia Dept. of Ed.
(404) 656-2418

ILLINOIS

MALCOLM E. ANDERSON
J. Sterling Morton High School, West
2400 South Home Avenue
Berwyn, IL 60402
Teacher, media
(312) 656-2300

LEE CARPENTER
825 Holmes Avenue
Deerfield, IL 60015
Librarian
(312) 948-5613

KARIN E. ENGLISH
664 N. Michigan, Suite 1010
Chicago, IL 60611
Founder/Executive Director,
Minority Children's Television
(312) 472-9249

CAROLE R. NOLAN
228 North La Salle Street
Chicago, Illinois 60601
Director, Telecommunications
and Broadcasting, Chicago
Public Schools
(312) 641-4088

JACK T. WILLIAMS
J. Sterling Morton Dist. 201
2423 South Austin Blvd.
Cicero, IL1 60650
Audio-Visual Director
(312) 656-2300

INDIANA

JANICE BROOKINS
Indiana Dept. of Public Instruction
Division of Reading Effectiveness
State House, Room 229
Indianapolis, IN 46204
Reading Consultant
(317) 927-0194

INDIANA (continued)

JAMES D. HAND
43 Hillside Court
W. Lafayette, IN 47906
English Teacher
(317) 583-2569

PHYLLIS PETCOFF
Hinsdale Central High School
55th and Grant Streets
Hinsdale, IL1 60521
Audio Visual Coordinator
(312) 887-1340

KANSAS

ARLENE BASSETT
425 East Jewell, Heusner School
Salina, KS 67401
Teacher, U.D. 305
(913) 827-9011

MAINE

JOHN W. BOYNTON
Maine State Library
State House Station #64
Augusta, Maine 04333
Coordinator, Media Services
(207) 289-2956

MASSACHUSETTS

CALVIN L. BRANCHE
1401 Main Street
Wachusett Regional High School
Holden, MA 01520
Teacher of English: AV Director
(617) 829-6771 Ext. 36

STACEY E. BRESSLER
Mass. Dept. of Education
31 St. James Avenue, 5th Floor
Boston, MA 02116
Basic Skills Coordinator
(617) 727-5750

MASSACHUSETTS (continued)

FRANCES COOPER-BERRY
Boston Public Schools
50 Beechcroft Street
Brighton, MA 02135
District Coordinator School/
Community Resources
(617) 783-1195 Ext. 1121

PATRICK M. MEYER
Nashoba Regional High School
Green Road
Bolton, MA 01740
Media Director
(617) 779-2257/2258

EDITH L. MORGAN
42 Shattuck Street
Worcester, MA 01605
Basic Skills/Assessment Coordinator
(617) 791-0226

NANCY RICHARDSON
192 Wiswall Rd.
Newton, MA 02159
Teacher
(617) 964-8549

GAIL SLATER
Braintree High School
128 Town St.
Braintree, MA 02184
Chairperson, Mass. Teachers' Committee
(617) 848-4000

MINNESOTA

JOHN ELSING
1517 Chelmsford Street
St. Paul, MN 55108
Television Education Materials
(612) 645-5642

DONALD JOHANSEN
682 Capitol Square
550 Cedar Street
St. Paul, MN 55101
Supervisor, Secondary Education
(612) 296-4055

MINNESOTA (continued)

DR. ROBERT H. MILLER
Capitol Square
550 Cedar Street
St. Paul, MN 55101
Unit Supervisor, Educational Media
(612) 296-1570

MISSISSIPPI

DR. ANN BOLING
140 Swan Lake Drive
Jackson, MS 39212
Teacher Center Coordinator
Jefferson, MO 65102
Dir. of Instructional Television
(601) 373-4082

GLENDA SHIVERS
613 Bryant Avenue
Columbia, MS 39429
Teacher Center Director
(601) 736-8468

MISSOURI

HAL GARDNER
Missouri Dept. of Elem. & Sec. Ed.
P.O. Box 480
Jefferson, MO 65102
Dir. of Instructional Television
(314) 751-2625

MONTANA

DR. JAMES BURK
Office of Public Instruction
1300 11th Avenue
Helena, Montana 59601
Co-Director, School/Community
Services
(406) 449-3137

NEVADA

BILL ABRAMS
Nevada Dept. of Education
Capitol Complex
Carson City, NV 89710
Basic Skills Coordinator
(702) 885-5700

DR. EVA L. ESSA
School of Home Economics
University of Nevadas
Reno, NV 89557
Professor of Child &
Family Studies
(702) 784-6656

DAYLE FITZPATRICK
600 North 9th Street
Las Vegas Teachers' Center
Las Vegas, NV 89101
Teacher Center
Specialist
(702) 384-9555

NEW JERSEY

THOMAS A. VALENTI
10 Natchez Trail
Medford Lakes, NJ 08055
ITV Consultant
(609) 654-0891

NEW MEXICO

MILTON SHELTON
Alameda Elementary School
301 W. Amador
Las Cruces, N.M. 88001
Principal
(505) 526-1919

NEW YORK

FRANCES F. ANDREWS
3 High Road
Bronxville, NY 10708
ACT Contact
(914) 793-0725

ROBERTA PERELL
3 Knox Road
Highland Falls, NY 10928
Teacher, Headstart I.R.C.
(914) 446-5944

STEVE PERELL
3 Knox Road
Highland Falls, NY 10928
Soc. Studies Teacher
(914) 446-5944

JULIE THOMPSON
30 Winter Lane
Hicksville, NY 11801
Director, Adelphi University Children's Center for Creative Arts and the Graduate Aesthetic Education Program
(516) 485-7148

OHIO

CAROLYN H. COIL
415 Henderson Avenue
Williamstown, WV 26187
Inservice Coordinator, Educational TV for Southeastern Ohio
(304) 375-6345

OKLAHOMA

LESLIE C. DALY
State Department of Education
2500 North Lincoln Boulevard
Oklahoma City, Oklahoma 73105
Reading Specialist
(405) 521-3034

LARRY HUFF
Oklahoma State. Dept. of Education
Oliver Hodge Bldg.
2500 North Lincoln Blvd.
Oklahoma City, OK 73105
Administrator, Media Resource Center
(405) 521-3103

OREGON

LINDA K. JONES
Oregon Community Ed. Center
University of Oregon
1724 Moss St.
Eugene, Oregon 97403
Graduate Teaching Fellow
(503) 686-3996

GEORGE H. RAW
Jackson County ESD
101 N. Grape Street
Medford, Oregon 97501
ITV Coordinator
(503) 776-8567

DR. JAMES SANNER
Instructional Technology
State Dept. of Education
Salem, OR 97310
Instructional Technology Specialist
(503) 378-6405

PENNSYLVANIA

DR. MOLLY SPIRO
Program in Education Communications and Technology
University of Pittsburgh
103 LIS Bldg.
Pittsburgh, PA 15260
Program Director/Assoc. Professor
(412) 624-6905

RHODE ISLAND

ADRIENNE R. DOWLING
WDBE-TV, Ch. 36
24 Mason Street
Providence, RI 02903
Director of Instructional Television Services
(401) 277-3636

DR. SHIRLEY B. KESSLER
East Providence School Department
100 Grove Avenue, Admin. Bldg.
East Providence, RI 02915
Reading Consultant (K-12)
(401) 438-3100 Ext. 115

RHODE ISLAND (continued)

JANE MAHONEY
141 Ivy Street
Providence, RI 02906
Educational Media/Integrated Arts Specialist
(401) 751-3706

JUDIE THOMS
Portsmouth Middle School
Jepson Lane
Portsmouth, RI 02871
Media Specialist
(401) 849-3700

SOUTH CAROLINA

CLYDE H. GREEN, JR.
SC Dept. of Education
Room 205, Rutledge Building
Columbia, SC 29205
Director-ITV/Radio
(803) 758-3661

SOUTH DAKOTA

TERRY O. ALBERS
Teacher Corp.
Little Wound School
Kyle, SD 57752
Team Leader/Teacher Training
(605) 455-2347

CLIFF JANSEN
Div. of Elementary & Secondary Ed.
Richard F. Kneip Building
Pierre, SD 57501
Director, So. Dakota ITV Services
(605) 773-5032

STEVE LANGLEY
Little Wound School
Kyle, South Dakota 57752
Director/Little Wound Teacher Center
(605) 455-2461

TEXAS

RAY BREWTON
1005 W. Main
Crowley, TX 76036
Community Education Director
(817) 297-9141

BETTY M. JACKSON
D.I.S.D.
3700 Ross Avenue
Dallas, TX 75204
Facilitator - Instructional Television
(214) 824-1620 Ext. 311

RENE PENA
3115 Routh St.
Dallas, TX 75201
Community Education Services
(214) 744-2131

UTAH

KENNETH L. NEAL
Utah State Office of Education
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Volume II

WORKSHOP HANDOUTS

Critical T.V. Viewing Workshops

For High School Teachers, Parents and Community Leaders

FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103 · (415) 565-3000

WORKSHOP HANDOUTS

For Use With

The High School Textbook

INSIDE TELEVISION: A GUIDE TO

CRITICAL VIEWING

in

CRITICAL TV VIEWING WORKSHOPS

For High School Teachers, Parents,

and Community Leaders

This is Volume II of the

TRAINER'S MANUAL

by Debra Lieberman

FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

WORKSHOP HANDOUTS

The Trainer's Manual for Critical TV Viewing Workshops is divided into two volumes. Volume I provides suggestions for planning and implementing workshops, and Volume II contains the print materials that workshop audiences may want to receive and keep for future reference. The information in Volume II can also be useful to trainers as they prepare to lead workshops, because it contains much of the basic information they will convey to their audiences including a definition of critical TV viewing skills, lists of resources in the field, and a description of INSIDE TELEVISION, the high school textbook recommended to accompany this manual.

All sections of Volume II may be duplicated for distribution at Critical TV Viewing Workshops. For this reason it is designed for easy unfastening and handling.

The following workshop handouts are in this volume:

INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING

A description of the features of this high school textbook and accompanying Teacher's Guide, and major critical TV viewing skills.

TV FACT SHEET

A list of facts which can stimulate discussion about TV and American society.

BIBLIOGRAPHY FOR PARENT/FAMILY USE

BIBLIOGRAPHY FOR TEACHER/PROFESSIONAL USE

RESOURCE LIST OF ORGANIZATIONS IN TELEVISION AND EDUCATION

FAMILY GUIDE TO TELEVISION

A reproduction of a pamphlet containing activities and information about the business and habit of television that should encourage families to think about television's impact on their lives.

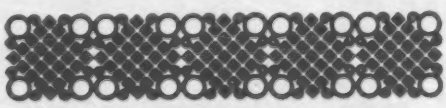
WORKSHOP EVALUATION SHEET

A questionnaire that participants may use to evaluate the workshop.

The student worksheets contained in the Teacher's Guide to INSIDE TELEVISION are useful workshop handouts. Some of them are short enough to complete during a workshop and are appropriate for adult participants. Others may be distributed and used as springboards for discussion about teaching methods and lesson planning. There are 46 student worksheets in the Teacher's Guide and 35 additional student activities are interspersed throughout the textbook.

Some of the organizations on the Resource List in this volume are willing to send multiple copies of their materials upon request. Write to them well in advance of the workshop, and explain who will be attending it. You may receive one copy for display, or you may receive enough copies to distribute to the entire group.

Handouts are a handy workshop resource. They present organized information for easy reference during the workshop, provide materials for future reading, and give participants something tangible to use when they start to teach critical TV viewing themselves.



INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING

INSIDE TELEVISION is a high school curriculum about television that develops students' critical viewing skills. It was developed by Far West Laboratory for Educational Research and Development in San Francisco and the Office of Radio and Television for Learning at Boston's public television station WGBH, and was written by Ned White, a former high school English teacher.

The curriculum consists of a student text, student worksheets, and an accompanying Teacher's Guide, all of which are coordinated into a day-by-day planned course of study that can fit into 72 class sessions, the length of a one-semester course. Scheduling and implementing an elective high school course of this type is not always feasible in American high schools, so the curriculum is divided into seven independent units that can be used in conjunction with existing high school courses in Language Arts, Social Studies, Economics, Mass Media, and TV Production.

The seven units are:

Unit 1: <u>You and Television</u>. An introduction to television as a communications medium and the way Americans use it. Students examine their viewing habits and compare them with national averages.

Unit 2: <u>The Television Industry</u>. Television as a business: its structure, economics, and regulations.

Unit 3: <u>Programs and Production</u>. Television's dramatic form, characterization, scripting, and production techniques.

Unit 4: <u>Selling</u>. Persuasive messages and methods for counter-arguing. An examination of commercials, public service announcements and political advertising.

Unit 5: <u>That's the Way It Is? TV News</u>. News and information programming, the Fairness Doctrine, and the First Amendment rights of broadcasters.

Unit 6: The Television Environment. Television's content and subtle messages, and the effects of that content on viewers.

Unit 7: A Saving Radiance? Future technology, television and the family, and a re-examination of the issues raised in Unit 1.

MAJOR CRITICAL TV VIEWING SKILLS

In developing INSIDE TELEVISION, Far West Laboratory defined four major critical TV viewing skills:

1. Ability to evaluate and manage one's own television viewing behavior

Television can be misused if viewing becomes a substitute for other important activities. Critical viewers know their personal goals and decide when to watch television based on those goals. Many young children are unable to do this, so parents often set limits on their viewing hours. Teenagers, on the other hand, can be taught to assess their own viewing behavior, think about their goals, and make conscious decisions about their own best use of television.

2. Ability to question the reality of television programs

Television programs may look realistic, but economic, technological, and production value decisions affect the creation and broadcast of any television show. Critical viewers know about the production techniques involved in staging, shooting, and editing a television program, and they think about the television industry's goals and priorities. By evaluating the images and messages chosen by the industry, viewers understand that there are many factors which make television content different from reality.

3. Ability to recognize the arguments employed on television and to counter-argue

Commercials, political advertisements, and public service messages bombard viewers with persuasive arguments. Television programs are also persuasive because they carry repeated messages about values and life choices such as, "Violence solves problems," or "Youth and beauty are the pathways to

success," Critical viewers analyze the validity of television arguments. They can identify persuasive techniques, point out fallacies and assumptions, and express their own values in relation to the ones presented on television.

4. Ability to recognize the effects of television on one's own life

Television viewing can have an impact on leisure time, health, and productivity, and television's messages can affect career aspirations, aggression, and attitudes towards others. American society is populated by television viewers who are shaping the world every day, so everybody, viewer and non-viewer alike, is affected by television. By recognizing the potential effects of television on their lives, viewers will be more likely to use television for their own needs instead of being "used" by it.

The four skills above are major critical TV viewing skills. Under those general categories fall many other skills such as the ability to:

* observe
* distinguish program elements
* recognize and evaluate different points of view
* understand that television programs interpret events
* distinguish fact from fiction
* explain how various TV program formats differ
* understand that TV programs condense time and space
* interpret visual messages and symbols
* understand the relation between television and the printed word

These skills and many others are developed as students progress through the curriculum. In addition, students' basic skills are reinforced as they are challenged to use their reading, writing, listening, speaking, and critical thinking skills in the variety of assignments suggested throughout INSIDE TELEVISION.

CURRICULUM FEATURES

INSIDE TELEVISION provides students with four approaches to its subject matter:

1) Expository text. The curriculum's seven units contain factual information about the business, habit, art form, content, effects, and technology of television.

2) Activities. These are interspersed throughout the student text and ask students to discuss, write about, or research topics related to the text. Some activities are based on students' own experience and opinions, and others require examination and analysis of the facts.

3) Primary learning materials. Each unit contains articles by and interviews with television professionals such as producers, directors, actors, television critics, advertisers, audience rating specialists, technicians, and others. They express a variety of opinions and speak with the insider's point of view. The curriculum also contains Nielsen rating charts, scripts, and television industry documents to give students a first-hand look at the elements that influence television production and broadcast in both commercial and public television.

4) Worksheets. These reproducible sheets provide students with written exercises to be done in class or as homework. They include opinion polls viewing logs, simulation games, scripting, story-boarding, and other assignments that encourage active student involvement in the process of understanding television.

The Teacher's Guide provides supplementary information and additional assignment ideas so that teachers may adapt the course to suit their students' abilities. It is highly structured to cover every day of the semester with daily lesson plans, and breaks down each unit to a prescribed number of class days. For example, Unit 5, which covers news and information programming, is designed to be taught in 12 class days. While this format is an optimal plan for teaching INSIDE TELEVISION, teachers may choose to revise it to best

suit their students' needs. The Teacher's Guide contains class discussion questions for each reading assignment in the text, bibliographies for each unit, and lists of optional films and television programs that may be shown in conjunction with each unit. Special care was put into the design of the Teacher's Guide to provide teachers with a variety of useful resources and a thorough outline of daily class assignments and activities to help them teach this new curriculum successfully.

The curriculum is designed to help students develop their own opinions about television and decide on their own best use of the medium. It is neither judgmental nor directive, and the only opinions expressed in it are contained in the readings and interviews with television industry professionals who have a specific point of view. The activities, class discussion questions, and worksheets in INSIDE TELEVISION ask students to draw their own conclusions. Diversity of opinion is welcome.

DESCRIPTION OF THE SEVEN CURRICULUM UNITS

The seven units in INSIDE TELEVISION may be taught independently, but students will develop more skills by moving progressively through the curriculum.

Unit 1: You and Television. This unit introduces students to television as a unique medium with a special role in the lives of many American people. Important to this unit is the students' logging of their own television viewing behavior, with an opportunity to compare their viewing to several national averages.

Students will determine their own criteria by which to evaluate viewing patterns, taking into consideration television's characteristics and its influence on American values and life styles. This will serve to introduce students to the themes that will be covered in depth throughout the curriculum.

Unit 2: The Television Industry. Unit 2 maps out the history of television and its organization including the networks, local stations, public television, the Federal Communications Commission, the role of the advertiser,

the importance of ratings, and tactics of scheduling. Basic federal regulations regarding television are introduced so that students will comprehend the freedoms and constraints that are imposed on the industry.

Television broadcasting is examined as a business which, from the start, was automatically considered part of the American free enterprise system. The financing of programs and the relationships between producers, networks, and affiliates are examined. In light of the power and profitability of the medium, the fierce competition for high ratings and control of the airwaves is documented.

The development of television technology is described, showing its emergence as an invention of no parallel, embodying unique processes and effects. Future technologies and the debates regarding their regulation are also discussed.

Unit 3: Programs and Production. This unit enables students to analyze dramatic television programs in much the same way they might approach a novel or short story. Dramatic elements such as plot construction, characterization, dialogue, and pacing are discussed along with the constraints on dramatic form imposed by the nature of the television medium.

Following this analysis, the unit next considers how the elements of television production influence the nature of the programs on the air. Content covered includes television production choices such as video vs. film, types of camera shots and lighting, music track, etc., and the economic constraints on production. The outcome of this part should be a greater understanding that all TV programs are deliberately "staged" (and therefore "unreal") for technological and economic reasons. Students will also develop an appreciation of the singular aesthetic principles of television.

Unit 4: Selling. Selling, or advocacy programming, includes any television messages intended to persuade, such as commercials and political advertising. In Unit 4, students will learn to identify persuasive arguments and develop ways to counter-argue. They will also be introduced to the

impact of television on politics including voting behavior, political advertising, "image" politics, and ways in which political campaigns have changed.

In addition, this unit covers topics such as market research, the use of stereotypes in commercials, subliminal messages used to attract buyers, the size of advertising budgets, and the restrictions imposed by the Federal Trade Commission. The biases of advertising are discussed to point out that specific production techniques are chosen to suit specific goals and needs.

Unit 5: That's The Way It Is? TV News. Unit 5 focuses on news and informational programming: their production techniques, their power to influence opinion, and the legal and social responsibilities of their creators.

The constraints on television coverage of the news are examined including time limitations, technological shortcomings, and news policies imposed by the networks.

The power of news programming is also discussed. Editorial decisions such as choice of stories, their order of presentation, the length of time devoted to them, and the selection of accompanying images all serve to influence the implicit messages of newscasts and make objective reporting a difficult and often impossible task. Elements of television news are contrasted with print news, and varieties of documentary programming are described.

Students will learn about the Fairness Doctrine and discuss the First Amendment rights of broadcasters. Interviews with newscasters are included covering a wide range of controversial issues.

Unit 6: The Television Environment. This unit has a dual focus: the nature of television content, and studies that have shown the effects of that content on viewers.

In the first part, students consider how television images compare to the real world. Portrayals of women, minorities, different age groups, and acts of violence are shown to be different from their real world counterparts. Attention is given to stereotypes and to the social and personal values of the TV environment.

In the second part, research is cited suggesting that heavy television viewing has a significant effect on how people regard the real world. In confronting this issue, students will conduct their own research and evaluate a question that is pivotal to this curriculum: to what degree should television reflect life's realities?

Unit 7: A Saving Radiance? This unit is a re-cap of the entire curriculum and gives students the opportunity to reinforce and review the skills developed. It also presents a summary of new television technologies which are destined (by the mid-1980's) to erode the centralized programming power of the three commercial networks. While studying these new developments, students will address the issue of regulating television in the lives of their children in years to come.

To order INSIDE TELEVISION and its Teacher's Guide, write to:

Science and Behavior Books, Inc.
P.O. Box 11457
Palo Alto, CA 94306

For further information about Critical TV Viewing, contact:

Critical TV Viewing Project
Far West Laboratory
1855 Folsom Street
San Francisco, CA 94103 phone: (415) 565-3000

Some states have set up demonstration classrooms that use INSIDE TELEVISION with students and allow teachers to visit and observe. For further information about the location of demonstration classrooms, contact the Critical TV Viewing Project at Far West Laboratory.

FAMILY GUIDE TO TELEVISION

THE FAMILY GUIDE TO TELEVISION contains games and activities designed to stimulate family discussion about television.

American families have the TV set on for an average of over six hours each day. Families of five or more average over eight hours of TV use per day. Almost half of the families in the U.S. watch television during dinner. The FAMILY GUIDE TO TELEVISION encourages families to think about their reasons for watching and consider TV's positive and negative effects on family relationships. Some startling facts about the television industry and the American television habit, revealed in the answers to the "What's Your TVQ?" quiz, may cause families to think carefully about television's role in their lives.

Teachers may want to use the FAMILY GUIDE TO TELEVISION in the classroom, and community leaders may want to make it available to families through local social service agencies and community centers.

TV FACT SHEET

1. 98% of U.S. homes, or 72.9 million homes, have a television set.

2. 32 million homes have more than one set.

3. On Sunday nights at 9 PM, about 110 million people in the U.S. -- or almost half the population -- are watching television.

4. The "average" American family of five has the TV on 6.2 hours per day.

5. In 1978, LAVERNE AND SHIRLEY was the top-rated prime time program.

6. The typical one hour TV drama cost $400,000 to produce in 1978-79; the typical made-for-TV movie cost about $1,200,000.

7. A single 30 second TV commercial can cost up to $200,000 to produce.

8. In 1979, it cost an advertiser $80,000 to place a 30 second ad on 60 MINUTES.

9. The typical half-hour network news program contains about 22 minutes of news.

10. The "average" news item runs no longer than 45 seconds.

11. 45% of American homes watch news during dinner.

12. Two thirds of Americans get "most" of their news from television.

13. A U.S. government study in 1977 showed men outnumbered women on prime time TV drama almost 3 to 1.

14. From 1969-77, more than six out of ten major TV characters were involved in violence.

15. In 1977, there were over 6 acts of violence per hour of TV drama.

16. A 1973 study showed that heavy TV viewers (4 or more hours per day) were more likely than light viewers (2 hours or fewer per day) to:

    - overestimate the proportion of people employed as athletes, entertainers, and professionals

    - overestimate the crime rate for their area

    - overestimate their chances of being victims of violent crimes

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The four U.S. Office of Education projects in CRITICAL TELEVISION VIEWING SKILLS are directed by:

Dr. Charles Corder Bolz, Southwest Educational Development Laboratory, 211 East 7th Street, Austin, Texas 78701; curriculum for grades K-4.

Ms. Debbi Bilowit, WNET-Channel 13, 356 West 58th Street, New York, New York 10019; curriculum for grades 5-8.

Dr. Donna Lloyd-Kolkin, Far West Laboratory for Educational Reserach and Development, 1855 Folsom Street, San Francisco, California 94103; curriculum for grades 9-12.

Dr. Donis Dondis, Boston University School of Public Communication, 640 Commonwealth Avenue, Boston, Massachusetts 02215; post secondary.

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OFFICE OF COMMUNICATION, United Church of Christ, 289 Park Avenue South, New York, NY 10010; list of publications, offer consultation and legal assistance to improve programming.

PRIME TIME SCHOOL TELEVISION, 120 South LaSalle, Room 810, Chicago, Illinois 60603; teacher guides to prime time TV programs, published monthly.

SCHOLASTIC MAGAZINES, 50 West 44th Street, New York, NY 10036; provides feature articles about television, excerpts from scripts, Tele-Guides, and lesson plans for teachers.

TEACHERS' GUIDES TO TELEVISION, Teachers' Guides Company, 699 Madison Avenue, New York, NY 10021; Parent Participation Workshops, teacher guides to selected NBC prime time programs.

TELEVISION AWARENESS TRAINING, Media Action Research Center, Inc., 475 Riverside Drive, New York, NY 10027; community workshops about television's messages.

TELEVISION INFORMATION OFFICE, 745 Fifth Avenue, New York, NY 10022; articles for teachers and parents about using television at school and at home.

A FAMILY GUIDE TO...

TELEVISION

- They call television a medium because nothing on it is ever well-done.

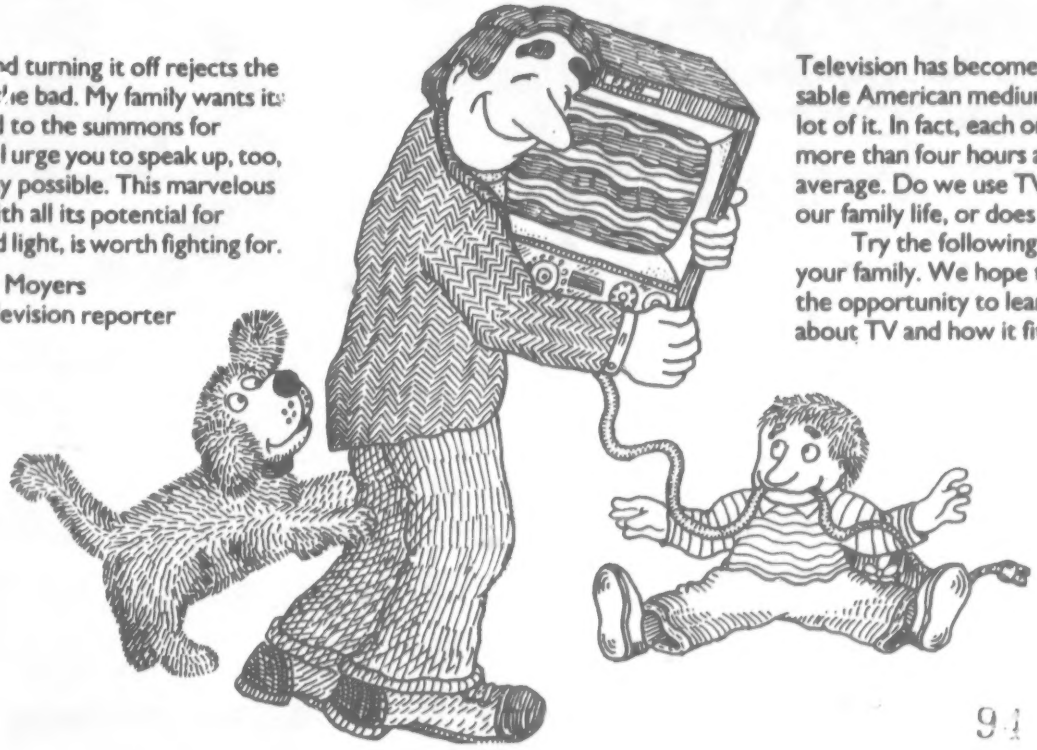
  Fred Allen
  Comedian of the '40s and '50s

- When you start hearing Barbara Walters talking about mass murder like it's a batch of oatmeal cookies, it's going to affect you.

  California high school student

- Once I thought the most important political statement we could make about television was to turn it off. But television can instruct, inform, and inspire, as well as distract, distort, and demean. And turning it off rejects the good with the bad. My family wants its voice added to the summons for quality, and I urge you to speak up, too, in every way possible. This marvelous medium, with all its potential for laughter and light, is worth fighting for.

  Bill Moyers
  Television reporter



Television has become the indispensable American medium. We watch a lot of it. In fact, each one of us watches more than four hours a day, on the average. Do we use TV positively in our family life, or does TV use us?

Try the following exercises with your family. We hope that you'll have the opportunity to learn a little more about TV and how it fits into your life.

HOW MUCH DO YOU WATCH?

Leave this on top of your set.

To start, find out how much TV you and other members of your family watch in an average week. Use this form to fill in the total hours you spend viewing each day, and then total up your hours for the week.

What the results mean...
They could mean different things. To find out, consider these questions:

- Were you surprised by the time you spent with television? Was it more or less than you thought?
- Do you remember times when the set was just "on", with no one watching? If so why was it left on?
- How much time was TV viewing a family activity? What kinds of shows were popular with everyone? Which shows were not?
- Did you talk about those shows you watched as a family? What kinds of discussions did you have?
- Did you use your newspaper TV listings or *TV Guide* in helping you to choose what to watch? Or did you just turn on the set to see what was on?
- Would you want to change the way TV is part of your family's life? If so, how?

Family members write in your names here.

MONDAY					
TUESDAY					
WEDNESDAY					
THURSDAY					
FRIDAY					
SATURDAY					
SUNDAY					
TOTAL HOURS					

(You may also wish to record the names of shows you watched for the week. If so, try to keep track of those programs that all or most of your family watched together.)

LET'S FACE IT!

Television figures in family life in many different ways. Some of these issues appear below. Which way do *you* face? How does your position differ from that of other members of your family? Have each member of the family choose the number from 1 to 5 which best indicates where he or she stands. Then discuss your answers.

It's good for families to talk about the TV they watch. They can learn about each other.

It's bad. A lot of families can't talk about these things without quarreling.

1 2 3 4 5

In our house TV is a good way for us to avoid each other. Turn on the set, sit down and stare at the screen.

TV is a way of bringing our family together—it's fun to share something together.

1 2 3 4 5

We're careful about what we watch on TV. It's important to be selective, to know why you're watching a certain show.

TV is almost all entertainment. It's a way to escape problems, to give your mind a rest. Just turn it on and see what happens.

1 2 3 4 5

Characters on TV family shows are very real—a lot like some of my friends and their families.

Most characters on TV family shows don't seem very real to me, even though they're "realistic." They may be enjoyable to watch, but they're exaggerated.

1 2 3 4 5

On the whole, I'd say my family could do with a lot less TV. There are other things we can do with our time that would be more valuable.

TV's important in our family. If we didn't have it, we wouldn't know what to do with ourselves.

1 2 3 4 5

WHAT'S YOUR TVQ?

How much do you know about TV? Not about the programs—or the stars—but about the industry and the habit. Answers to some of these questions may surprise you, but they're the kinds of thing that top TV executives think about when they make programming decisions.

Give yourself 10 points for each correct answer and then figure out your TVQ!

1 On a typical Sunday night, one out of every two Americans is

- **A** at the movies
- **B** watching television
- **C** knitting sweaters
- **D** reading

2 If you're a member of an *average* TV household, your tube is on more than

- **A** 40 hours a week
- **B** 50 hours a week
- **C** 60 hours a week
- **D** 70 hours a week

3 You're the ad manager for a new perfume called "Thirty Love", designed to appeal to active women ages 18-34 with its heady, sporty fragrance. To buy thirty seconds of commercial time on a top-rated prime time show, you will have to spend about

- **A** $ 8,500
- **B** $15,000
- **C** $25,000
- **D** $40,000

4 Which of the following is NOT usually true of the typical television hero?

- **A** he resorts to violence only when he has to
- **B** he is good looking, white and in his 30s
- **C** his beliefs often differ from those with great wealth or political power
- **D** he is married

5 You've just manufactured a banana-flavored soft drink called "Bingo", and you want to run a series of commercials showing everyday people comparing Bingo to other leading soft drinks. What is the position of the Federal Trade Commission (the agency that regulates television advertising) in regard to your ad campaign?

- **A** the FTC encourages this kind of advertising because it believes these commercials, when truthful, let people know about product differences.
- **B** the FTC discourages such ads.
- **C** the FTC allows you to run the ad, as long as you do not mention your competitor's name.
- **D** the FTC prohibits such ads.

6 It has been shown that watching a lot of television affects the way people look at the world. Which of the following has NOT been shown?

- **A** adult heavy viewers are much more likely than light viewers to own guns for protection.
- **B** heavy viewers who are children are more likely to think it's "all right to hit someone if you're mad at them" than light viewers.
- **C** in Hawaii, heavy viewers are better drivers than light viewers.
- **D** heavy viewers are more likely to be afraid of walking city streets alone at night than light viewers.

7 If the people listed below were in your family, who would be the one most likely to watch the most TV, according to Nielsen statistics?

- **A** Annie, age 8
- **B** Henry, age 15
- **C** Morton, age 29
- **D** Rhoda, age 59

8 The A.C. Nielsen Company measures our TV viewing habits. Their Storage Instantaneous Audimeter—known to some as the "little black box"—is installed in about 1200 homes and results in "ratings" determining which shows stay on the air and which are taken off. Which of the following is NOT true about this device?

- **A** it records only when the TV set is on, and to which channel it is tuned.
- **B** Nielsen pays families to have the Audimeter installed in their homes.
- **C** the identities of these families are kept secret.
- **D** the information gathered from these households measures the viewing habits in all American homes accurately.

9 If you owned a television station, your license to operate would come up for renewal every three years. The Federal Communications Commission is the regulatory agency which oversees this process. Which of the following is NOT an FCC guideline or law affecting approval of your license application?

- **A** you should devote at least one hour out of 12 to public affairs programs such as news, talk shows, and consumer shows.
- **B** you should give "reasonable" time to important community issues and treat them "fairly."
- **C** your station should produce at least two hours of its own programming daily.
- **D** if you sell a half hour of time to a political candidate, you must offer to sell a half hour of time to the opposing candidate.

10 Violence on television, cause for much debate over the past 25 years, hit its peak in 1976 and is now on the downswing.

TRUE or FALSE

TVQ ANSWERS

1 B In numbers, this means about 100 million people.

2 A 43 hours and 52 minutes, to be precise.

3 D

4 D Most leading male TV characters are single. Interestingly, item "c" is generally true, indicating that we find appeal in characters who are in conflict with top layers of established society.

5 A

6 C In Hawaii, heavy television viewers were shown to be more reckless behind the wheel than light viewers.

7 D Rhoda is in the heaviest-viewing group—women, age 55 and older. Women in general watch more television than men. Teenagers watch the least amount of television, compared to other age groups.

8 D The samplings can't be exact, and the Nielsen Company itself notes that ratings are really just estimates. Over a long period of time, however, a program's rating becomes more meaningful. Notice that the "little black box" can't tell if anyone's watching the set or, if they are, whether they're enjoying what they're seeing.

9 C "a" is a guideline while "b" and "d" are strict regulations.

10 TRUE.

Apparently, sponsors and TV executives have reacted to the public outcry against televised violence.

What's your TVQ? Give yourself 10 points for each correct answer:

90-100 points: Move over, Freddie Silverman!

70-80 points: You've got yourself a hit show!

50-60 points: Broadcasting may not be your "bag"; but you've got good TV sense.

30-40 points: A lot to learn. There's more to TV than the on-off button.

0-20 points: Your show's been cancelled.

HEROIC FEET

If, for one day, you could slip your feet into the shoes of a television hero or heroine, whom would you choose? Now, think about the reasons for your choice: what qualities of this television character are appealing to you?

IS IT LIVE OR ON TAPE?

For a number of years, people have been studying what we see on television and comparing it all to what we see in the real world. Did you know...

- Though about half the people in this country are women, only about a quarter of TV characters are female. And of those, an unusually large number are in the "young and attractive" category.
- Old people on TV are more often than not shown to be unsuccessful and unhappy.
- Glamorous careers are TV trademarks. Policemen, lawyers, doctors and others with exciting jobs are portrayed much more frequently than they appear in real life.
- Non-white males are more than twice as likely to be cast in comic roles on television than they are in other roles.
- While the number of violent acts on TV has declined over the last three years, hurting or killing someone is still shown to be an effective way to "solve" problems and conflicts on some programs (and keep viewers glued to their sets). Many people believe that television viewing—especially young children—learn some of their own behavior and standards from television and feel that they, too, can resolve conflicts in this way.

WHAT ABOUT YOU?

The average American spends a lot of time with TV. In fact, a Minnesota family who had their television set disconnected for a month said "it was like losing a member of the family." When they were reunited with their set, they were much happier.

Look at the statements below. They're based on recent Gallup polls and Nielsen television ratings. How do you and your family compare with them?

- Although teenagers watch less television than any other age group, 44 percent of them believe they spend too much time watching television (only 24 percent said they watched too *little* TV).
- The average American family of 5 or more people has the set on almost 60 hours a week. That's more than eight and a half hours a day.
- Is there a relationship between violence on TV and the crime rate in the country? 67 percent of teenagers say "yes."
- Perhaps you're one of those who'd like to spend some of your TV viewing time doing something else. Don't hesitate to take action, to make individual and family decisions. Chances are you'll be glad you did!

ACKNOWLEDGEMENTS

Fred Allen's quote:
From *The Golden Age of Television: Notes from the Survivors*, by Max Wilk. Dell Publishing Company, Inc.

Bill Moyers' quote:
From "Bill Moyers' Journal": *TV or Not TV?*
Copyright 1979 by WNET/13.

High School Student:
Quoted by Beth Ashley in the *San Rafael (CA) Independent Journal.*

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FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

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Prepared at WGBH's Office of Radio and Television for Learning by Ned White.

☆ GPO 693-887

CRITICAL TELEVISION VIEWING SKILLS

Workshop Evaluation

1. How would you rate the overall quality of the workshop you attended today?

   _____ Excellent _____ Good _____ Fair _____ Poor

2. Did the workshop presentations give you a clear idea of what critical television viewing skills are?

   _____ Yes _____ No

3. Did the workshop presentations give you a clear idea of the importance of teaching critical television viewing skills in the high school curriculum?

   _____ Yes _____ No

4. Did the workshop presentations provide ideas to you on how to incorporate critical television viewing skills into your classroom?

   _____ Yes _____ No

5. Did the workshop presentations give you enough information about the Critical Television Viewing Skills curriculum for high school students?

   _____ Yes _____ No

6. Did you enjoy the workshop?

   _____ Yes _____ No

7. What was the best part of the workshop for you? the least interesting?

   Best:

   Least interesting:

8. Did you have sufficient opportunity to share your ideas with others?

   _____ Yes _____ No

9. Did you have sufficient opportunity to ask questions?

   _____ Yes _____ No

10. Please circle the category that best describes you:

High School Teacher	School Administrator	ITV Specialist
High School Student	Parent	Community Worker
Other _____		

Do you have any suggestions for improving the workshop to make it more on-target for you?

APPENDIX B

Articles About Critical TV Viewing
by Far West Laboratory

Developing a Curriculum for Teenagers

by Donna Lloyd-Kolkin, Patricia Wheeler, and Theresa Strand

Critical TV viewers should be able to intelligently select the programs they watch, evaluate their relation to TV, identify the possible effects of TV on their daily lives, and recognize TV's persuasive appeal.

Educators have been concerned for many years about the influence of television on their students. Among their concerns are viewer passivity, the limiting of socialization experiences, the link between television violence and aggressive behavior, the impact on physical health, the moral examples portrayed, and the contrast—or lack thereof—between "reality" and "fantasy" on television. Moreover, the continuing nationwide decline of test scores and the shortened attention spans of some students are thought by many to be related to television viewing.

Nevertheless, in the United States today television viewing appears to have become a pervasive and permanent part of growing up. By the time they graduate from high school, most high school students will have spent over 15,000 hours watching television, which is more time than they will have spent in the classroom. Given this existing distribution of time and attention, it is not surprising that a growing number of educators have been seeking ways to help teachers utilize TV as a teaching tool and to enable students to understand how television works.

Groups such as Prime Time School Television in Chicago, Teachers Guides to Television in New York, and the Office of Radio and Television for Learning at

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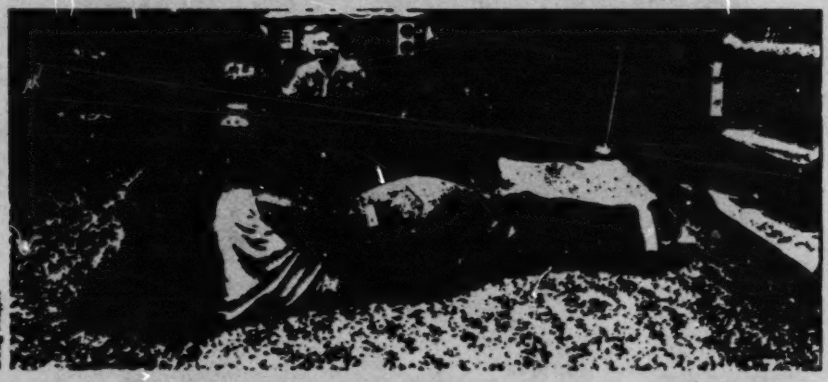
Information regarding the availability of the curriculum materials described in this article can be obtained from the Critical Television Viewing Skills Project, Far West Lab, 1855 Folsom Street, San Francisco, CA 94103.



Doug Magee

public TV station WGBH in Boston have produced teacher guides to specific commercial and public television programs. Television columns appearing in magazines and journals for classroom teachers offer a variety of suggestions for using TV in the classroom. Professional teachers' associations, such as the National Council of Teachers of English, are now providing media education materials and workshops for classroom teachers. The three major television networks have also begun to develop their own educational programs. In addition to these activities at the national level, local efforts are being made to incorporate media awareness instruction into curriculum offerings and to develop innovative approaches to the use of television as an instructional device.

For the most part, specific television programs were used for pedagogic purposes in these early curriculum efforts, but neither television programming in general nor the industry as a whole were covered. The notion of "media literacy" appeared on the national scene in the mid-1970s. A 1976 report of the Television and Children Conference, sponsored by the Ford Foundation, the Markle Foundation, and the National Science Foundation, suggested that a media literacy curriculum should include

> *such subjects as production conventions, analysis of media appeals, the character and role of non-verbal cues, overview of the history and structure of the broadcasting industry, the economic basis for television, analysis of typical formats for entertainment programming, major concerns about negative effects of programming, analysis of the values portrayed in television content, standards for criticism of television content, and if possible, some direct experience with television equipment* (2).

The need for a media literacy curriculum was further emphasized at a national conference on "Television, the Book and the Classroom," jointly sponsored by the U.S. Library of Congress and the U.S. Office of Education (USOE) in April 1978. USOE subsequently issued a request for proposals and funded the development of "critical television viewing skills" curriculum packages for four levels of education—elementary (grades K-4), middle school (grades 5-8), secondary (grades 9-12), and post-secondary.

Critical television viewing skills were defined by USOE as "those factors which enable persons to distinguish among a wide range of program elements so

that they can make judicious use of their viewing time." To illustrate what they meant by critical television viewing skills, USOE listed the following set of abilities (10):

—to understand the psychological implications of commercials;
—to distinguish fact from fiction;
—to recognize and appreciate differing and/or opposing points of view;
—to develop an understanding of the style and content of dramatic presentations, documentaries, public affairs, news and other television programming; and
—to understand the relation between television programming and the printed word.

Far West Laboratory for Educational Research and Development (FWL), a public non-profit organization with extensive experience in curriculum development, was contracted by USOE in the fall of 1978 to develop the curriculum for students in grades 9–12. Under this contract, FWL's major tasks included: (a) identifying television skills appropriate for adolescents; (b) developing and field-testing curriculum materials designed for student, teacher, and family use; (c) developing training materials and conducting workshops for educators and parent and community organization leaders; and (d) arranging for publication and distribution of the curriculum materials. Two subcontractors supported FWL in this effort. The Office of Radio and Television for Learning, directed by Douglas Smith at Boston public TV station WGBH, wrote the curriculum materials, and Educational Testing Service (ETS) conducted the formative reviews of the draft material.

As a first step, we constructed a preliminary curriculum model based on existing research on adolescents' television viewing behavior and critical television viewing skills. The results of the available research provided a few generalizations about adolescents' TV viewing. Teenagers view less TV than other age groups—an average 3½ hours per day compared to 4 hours or more for other age groups. This drop in adolescents' viewing time from the peaks recorded for younger children is generally attributed to such factors as competing time demands of high school, a more active social life, greater mobility, and an increasing interest in other media, including radio, movies, and newspapers (9).

Adolescents' viewing preferences seem to be similar to those of adults; they tend to prefer adult entertainment programming, particularly "hip" adventure series, musical/variety/talk shows, and dramatic programs. While news and public affairs programming is never among their favorites, some news viewing begins near the onset of adolescence and it gradually increases during the high school years. Boys are more likely to watch news and public affairs programs and sports; girls prefer family situation comedies and show a slight preference for music and variety programming. Viewing of violent programs tends to decrease between junior and senior high school, but this is probably due to the overall decrease during these years in total viewing time (9).

Television viewing has also been found to have a strong influence on adolescents' social attitudes and expectations about dating (3), their knowledge about specific occupations (1), and their perceptions of the world (5). Although older children seem less likely than younger ones to believe that television is "real,"

25 percent of a sample of tenth-graders thought that people on television were "just like those in real life" (8).

Only one study dealt explicitly with critical television viewing skills. Based on their research with children, adolescents, and adults, Graves *et al.* (4), Leifer (6), and Lemon (7) identified five critical television evaluation skills: explicit and spontaneous reasoning; readiness to compare television content to outside sources of information; readiness to refer to industry knowledge in reasoning about television content; tendency to find television more fabricated or inaccurate; and less positive evaluation of television content.

We concluded that further information was required in order to identify critical television viewing skills appropriate for adolescents and sought advice from high schools students, parents, teachers, and concerned individuals and organizations. A six-member parent/teacher panel with representatives from various national and ethnic groups was formed and four experts knowledgeable about commercial television programming, communication theory and research, media curricula, and children and television were consulted.

A panel of nine able and articulate students from seven San Francisco Bay Area high schools was established as well. This panel met for one day to review two highly rated television programs and to discuss such topics as the target audiences and the underlying messages contained in the programs. Following these discussions, the students listed what they considered to be critical television viewing skills. Only two of the nine students appeared to be able to analyze the television messages accurately, and none of them had any understanding of the legal bases of broadcast regulation or of what they could do to influence what was shown on TV.

The parent/teacher panel, a student panel representative, the four consultants, and project staff from FWL, WGBH, and ETS met to consider the definition of critical television viewing skills, the content areas to be included in the curriculum, and the formatting and marketing of the materials. This meeting resulted in a list of topics and skills to be addressed by the curriculum, which in turn led to the definition of a critical television viewer.

Four critical television viewing abilities were defined—to be able to evaluate and manage one's own television viewing behavior, to question the reality of television programs, to recognize the persuasive arguments and messages on TV and to be able to counterargue, and to recognize the effects of television on one's own daily life.

The curriculum was developed around these four skill areas. We drafted a list of possible curriculum units, and Ned White, a writer for WGBH and former English teacher, explored a variety of formats for the curriculum. After several staff meetings and consultation with members of the parent/teacher panel and the four consultants, we decided to use a print-based curriculum comprised of units on several discrete topics. Such a package would not be dependent on the availability of video equipment for classroom use and could be either incorporated into an existing course in language arts, social studies, or media, or used as a new one-semester course.

The curriculum package includes a student textbook, a teacher's guide, and a set of reproducible worksheets. It contains seven units, each of which can be used independently (see Table 1). Each unit includes expository text, a variety of student activities, and a set of supplementary readings from several types of sources representing diverse points of views. Primary learning materials—TV scripts, interviews with leading professionals, graphs and charts—are included in the textbook to give students as much of a "real life" flavor about television as possible. The teacher's guide includes background information, audiovisual and bibliographic references, and detailed day-by-day lesson plans.

Because the draft curriculum package was completed near the end of the 1978-79 school year, we were not able to test the materials in high school classrooms. Instead, the draft version was shared with 35 educators—high school teachers, administrators, and curriculum specialists—across the nation. These reviewers were from 14 states and were employed by a number of different types of educational agencies and schools (state departments, county offices, school districts, and high schools in urban/inner city, suburban, and rural communities). There were black, Japanese, Mexican, and white reviewers. They represented three curriculum areas—language arts, social studies, and media.

The reviewers received draft copies of the curriculum package (the student textbook, the teacher's guide, and a set of worksheet masters) and a list of questions about the goals, methods, content, and organization of the curriculum materials, the feasibility of implementation, and the levels of interest they anticipated among students, parents, teachers, and administrators. Findings were summarized by ETS to guide the curriculum developers in their final revision.

Overall, the reviewers rated the curriculum as "very good," emphasizing the "strong need for such a curriculum" and its "exceptional overview of television." Other strong points identified included the tone of the curriculum, which approaches high school students as adults capable of grasping a broad overview of television, its emphasis on creative thinking and writing, the multidisciplinary concepts presented, and the variety of activities. The two major concerns of the reviewers were the suitability of the materials for students with poor reading ability and the problems of implementing the curriculum in schools where its use as a full-semester elective course is not feasible. Because of the heavy academic schedule of college-bound students, the press of the "back to basics" movement, and the concern of some parents about their children passing state competency tests, some reviewers thought that the curriculum could best be used in required English or social studies classes or as part of existing media classes, rather than as an elective. Overall, however, the curriculum was felt to be worthwhile and easily adaptable to a wide variety of educational settings.

Advice from members of the student panel, which reconvened to review the materials, and from USOE was also considered in revising the curriculum to increase its general appeal and its potential for use with different segments of the high school population. The level of reading difficulty was reduced, a glossary was added, and some readings were shortened and others eliminated. The teacher's guide was revised to facilitate the use of selected portions of the curriculum when use of the entire curriculum was not possible.

Table 1: Critical TV viewing curriculum for high school students

Unit 1. YOU AND TELEVISION

. . . introduces students to television as a unique medium with a special role in the lives of many American people. The students log their own television viewing behavior and then compare their viewing to several national averages. Students determine their own criteria for evaluating viewing patterns, taking into consideration television's characteristics and its influence on American values and life styles.

Unit 2. THE TELEVISION INDUSTRY

. . . maps out the organization of the television industry including the networks, local stations, public television, the Federal Communications Commission, the role of the advertiser, the importance of ratings, and tactics of scheduling. Basic federal regulations regarding television and the financing of programs and the relationships between producers, networks, and affiliates are examined.

Unit 3. PROGRAMS AND PRODUCTION

. . . enables students to analyze dramatic television programs in terms of such elements as plot construction, characterization, dialogue, and pacing, which are discussed along with the constraints on dramatic form imposed by the nature of the television medium. How the elements of television production influence the nature of the programs on the air is also discussed, including television production choices (video vs. film, types of camera shots and lighting, music track, etc.), economic contraints on production, types of persons employed, and the teamwork required to put a program together to get it on the air.

Unit 4. SELLING

. . . covers television messages, such as commercials and political advertising, intended to persuade viewers. Students learn to identify persuasive arguments and develop ways to counterargue. They are introduced to the impact of television on politics, including voting behavior, political advertising, "image" politics, and ways in which political campaigns have changed. Other topics include market research, the use of stereotypes in commercials, subliminal messages used to attract buyers, the size of advertising budgets, and the restrictions imposed by the Federal Trade Commission.

Unit 5. THAT'S THE WAY IT IS?

. . . focuses on news shows and other informational programming—their production techniques, their power to influence opinion, and the legal and social responsibilities of their creators. The constraints on television coverage of the news are examined, including time limitations, technological shortcomings, and news policies imposed by the networks. How editorial decisions such as choice of stories, their order of presentation, the length of time devoted to them, and the selection of accompanying images all serve to influence the implicit messages of newscasts is also discussed. Elements of television news are contrasted with print news, and varieties of documentary programming are described.

Unit 6. THE TELEVISION ENVIRONMENT

. . . has a dual focus: the nature of television content, and studies which have shown the effects of that content on viewers. Portrayals of women, minorities, different age groups, and acts of violence are compared to their real world counterparts. Attention is given to stereotypes and to the social and personal values of the TV environment. Research is cited which suggests that heavy television viewing has a significant effect on how people regard the real world. In confronting this issue, students conduct their own research and evaluate to what degree television should reflect life.

Unit 7. A SAVING RADIANCE?

. . . recaps the entire curriculum by reinforcing and reviewing the skills developed, and presents a summary of new television technologies. While studying these new developments, students address the issue of regulating television in years to come.

The ability to use television as a mechanism to enhance family communications was identified as a fifth critical viewing skill. A "Family Guide to Television," which is compatible with and reinforces the four skills covered in the classroom materials, was developed to cover this fifth skill. The guide also deals with television as a generic topic rather than with specific programs, and contains a set of activities designed to encourage the development of critical television viewing behavior. For example, using this guide, all family members can complete a TV viewing log and then use it to compare and discuss their viewing behavior. "What's Your TVQ?" uses a magazine quiz format to present information about television as an industry and as a habit with important social consequences. Other exercises encourage the airing of opinions about and attitudes toward television. The family guide was tested by ETS with families with teenage children and was revised to broaden its appeal.

It remains to be seen how much training will be required for teachers to effectively implement this curriculum in their classrooms, and how receptive local school districts and parents will be to the material. Most teachers and parents are not critical television viewers in the sense defined by this project. Therefore, during the second contract year, 1979-80, we have conducted training sessions in critical television viewing skills at national conventions of educational and parent/community organizations around the country. In addition, five regional Critical Television Viewing Skills Leadership Workshops have been held in the spring of 1980 with representatives from state departments of education and school districts. These workshops are the start of a network of educators skilled in this area who can provide assistance to teachers wishing to adopt the curriculum materials. These activities and the increasing sensitivity of educators to television's impact bode well for the future incorporation of critical television viewing skills into high school instructional programs.

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A New High School Curriculum: Critical Television Viewing Skills

Debra Lieberman

FORMER FCC Commissioner Nicholas Johnson has often said that all television is educational television. No matter what the format may be—documentary or drama, entertainment or instruction—all television programs model life styles, values, and problem-solving strategies to American viewers who spend, on the average, over four hours per day watching TV. That computes to one-quarter of their waking hours, every day from childhood to retirement. Television is influential, and its power is intensified because many viewers absorb its "lessons" repeatedly and unconsciously, never questioning its reality or its ability to persuade.

Educational theorists such as Marshall McLuhan and Neil Postman have advocated curriculum projects aimed at teaching mass media. When Postman compares school with television, he concludes that television has the greater impact:

> . . . television is not only a curriculum but constitutes the major educational enterprise now being undertaken in the United States. That is why I call it the First Curriculum. School is the second.[1]

George Gerbner and Larry Gross, of the Annenberg School of Communication at the University of Pennsylvania, conducted research into viewers' perceptions and concluded:

> In the process of serving corporate needs, television has also become the mainstream of the symbolic environment cultivating common conceptions of life, society, and the world.[2]

If the television industry cultivates its own particular range of conceptions, educators can broaden the scope of possible choice for their students. At school, young viewers can step back and analyze their relationship to American commercial television.

The Need for a Media Literacy Curriculum

In the latter half of the 1970s, educators and policy makers began to focus their attention on the general concept of media literacy and on the specific effects of television content. A number of factors contributed to this trend. During the late '70s a growing body of research studies pointed to television's enormous influence on the development of children and youth. Advocacy groups, such as Action for Children's Television, hit the headlines with demands for basic reform of television programming practices. The consumer rights movement gained strength. And, McLuhan's phrase, "the medium is the message," became ever more well known. Educators responded to the new issues of the day by giving the television experience some close scrutiny.

In 1976 a media literacy curriculum was recommended in a report from the Television and Children Conference sponsored by the Ford

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1. Neil Postman, *Teaching as a Conserving Activity* (New York: Delacorte Press, 1979).
2. "TV Now Our Society's Cultural Mainstream, Study Concludes," *Chronicle of Higher Education*, January 21, 1974.

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Foundation, the Markle Foundation, and the National Science Foundation:

> Basic research is needed to develop the content for a media literacy curriculum. The curriculum could include such subjects as production conventions, analysis of media appeals, the character and role of nonverbal cues, overview of the history and structure of the broadcasting industry, the economic basis for television, analysis of typical formats for entertainment programming, major concerns about negative effects of programming, analysis of the values portrayed in television content, standards for criticism of television content, and if possible, some direct experience with television equipment.[3]

Educational leaders, parents, librarians, and broadcast professionals further emphasized the need for a media literacy curriculum in April 1978, at a conference called "Television, the Book, and the Classroom" sponsored jointly by the U.S. Library of Congress and the U.S. Office of Education (USOE). As a result of this conference, USOE issued a Request for Proposals and subsequently funded the development of "critical television viewing skills" curriculum packages for four levels of education: elementary (grades K-4), middle school (grades 5-8), secondary (grades 9-12), and postsecondary (college and adult school).

Defining a Critical Television Viewing Skills Curriculum

In its request for proposals, USOE defined Critical Television Viewing Skills as "those factors which enable a person to distinguish among a wide range of program elements so that they can make judicious use of their viewing time." To illustrate what they meant by "critical television viewing skills," USOE listed the following sets of abilities:

- to understand the psychological implications of commercials;
- to distinguish fact from fiction;
- to recognize and appreciate differing and/or opposing points of view;
- to develop an understanding of the style and content of dramatic presentations, documentaries, public affairs, news, and other television programming; and
- to understand the relation between television programming and the printed word.[4]

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3. Ford Foundation, *Television and Children: Priorities for Research* (New York: The Ford Foundation, 1976).
4. United States Office of Education, *Development of Critical Television Viewing Skills in Students* (RFP 78-94) (Washington, D.C.: Department of Health, Education, and Welfare, U.S. Office of Education, 1978).

The Far West Laboratory for Educational Research and Development, a public nonprofit organization with extensive experience in curriculum development, was contracted by USOE in the fall of 1978 to develop the curriculum for students in grades 9-12.

After meeting with a variety of students, consultants, educators, and media specialists to gather ideas for the design and content of the curriculum, Far West Laboratory personnel worked with the Office of Radio and Television of Boston public television station WGBH to develop a high school textbook. The textbook was completed in 1980, along with an accompanying teacher's guide and set of reproducible student worksheets. It can be used as the basis for a one-semester elective course about the art, industry, persuasive messages, and effects of television, or it can be divided into independent units for use in existing courses such as English, social studies, economics, and media.

The course is built around four basic critical television viewing skills identified by the Far West Laboratory:

1. *Ability to evaluate and manage one's own television viewing behavior*

Television can be misused if viewing becomes a substitute for other important activities. Critical viewers know their personal goals and decide when to watch television based on those goals. Many young children are unable to do this, so parents often set limits to their viewing hours. Teenagers, on the other hand, can learn to assess their own viewing behavior, think about their goals, and make conscious decisions about their own best use of television.

2. *Ability to question the reality of television programs.*

Television programs may look realistic, but economic, technological, and production value decisions affect the creation and broadcast of any television show. Critical viewers know about the production techniques involved in staging, shooting, and editing a television program, and they think about the television industry's goals and priorities. By evaluating the images and messages chosen by that industry, viewers understand that there are many factors which make television content different from reality.

3. *Ability to recognize the arguments employed on television and to counter-argue.*

Commercials, political advertisements, and public service messages bombard viewers with persuasive arguments. Television programs are also persuasive because they carry repeated messages about values

and life choices such as, "violence solves problems," or "youth and beauty are the pathways to success." Critical viewers analyze the validity of television arguments. They can identify persuasive techniques, point out fallacies, and express their own values in relation to the ones presented on television.

4. *Ability to recognize the effects of television on one's own life.*

Television viewing can have an impact on leisure time, health, and productivity, and television's messages can affect career aspirations, aggression, and stereotyping. American society is populated by television viewers who are shaping the world every day, so everybody, viewer and nonviewer alike, is affected by television. By recognizing the effects of television on their lives, viewers can learn to be selective, judge television quality, and develop the skills to appreciate the best that television has to offer.

The textbook, entitled *Inside Television: A Guide to Critical Viewing*, contains factual information and a collection of primary learning materials such as TV scripts, interviews with leading professionals, graphs, charts, and Nielsen ratings. Activities and worksheets engage students in debates, opinion surveys, analysis of persuasive techniques, writing assignments, script and plot development, research, and group discussion. The curriculum is print-based, and only a few minutes of optional home viewing are actually assigned. The course relies on student's normal experience with television.

The course is not only *about* television, it is a personal study of each student's relationship *with* television. For that reason, the curriculum takes no stand either for it or against it, and instead asks students to draw their own conclusions about the role of television in their lives.

Donna Lloyd-Kolkin, director of the Critical Television Viewing Skills Project at Far West Laboratory, planned the curriculum with certain basic skills in mind, including reading, writing, and critical thinking. "We built these skills into the curriculum because they are of primary concern to all educators. The textbook draws on students' natural interest in television, so it can motivate them to develop their skills."

In an evaluation prepared by the Educational Testing Service, 35 teachers reviewed the curriculum page by page and rated it highly. They emphasized the "strong need for such a curriculum" and thought that it provided an "exceptional overview of television." Other strong points they identified included the "tone" of the curriculum, which approached high school students as adults capable of grasping the entire picture;

its emphasis on creative thinking and writing; the multidisciplinary concepts presented; and the variety of activities.

The major concerns of the reviewers centered on the suitability of the materials for low-reading-ability students and the potential implementation of the curriculum in school situations where a full-semester elective course was not feasible. The reviewers did feel, however, that this curriculum would be a worthwhile addition to high school instructional programs and that it would be easily adaptable to a wide variety of educational settings.

Seven Units about Critical Television Viewing

Inside Television: A Guide to Critical Viewing is organized into seven units that offer seven unique approaches to the topic of television:

Unit 1, "You and Television," is the individual view. Students log their own viewing behavior and compare it with national averages, and examine the many ways television has touched their lives.

Unit 2, "The Television Industry," looks at television as a business in the American free enterprise system and examines network organization, federal regulations, the role of the advertiser, the importance of ratings, and tactics of scheduling.

Unit 3, "Programs and Production," covers television's dramatic form and production techniques, including dramatic elements such as plot, characterization, visual language, and dialog and production techniques such as camera shots, lighting, sound, and staging. It identifies television's own aesthetic features.

Unit 4, "Selling," deals with persuasive techniques and methods for counter-arguing. Students examine commercials, political advertising, and the repeated messages found in most television programs.

Unit 5, "That's the Way It Is," is about news and documentary programming. Considered are the social responsibility of the news, journalistic objectivity, and the capabilities and limitations of TV news coverage.

Unit 6, "The Television Environment," looks at television content and at research studies that show the effects of the content on viewers. Students examine portrayals of women, ethnic groups, and age groups; televised values and life styles; problem-solving techniques; and TV violence.

Unit 7, "A Saving Radiance," reinforces and reviews the skills developed in the previous units, and looks to the future. New technology and delivery systems will alter America's television use and will erode the centralized programming power of the major networks, and students consider the ramifications.

The teacher's guide contains day-by-day lesson plans with a variety of suggested activities, projects, and discussion questions for in-class use. It has background information, resources, bibliographies, and filmographies related to each curriculum unit.

Training for Educators and Community Leaders

Recognizing that some teachers may need further preparation in this new curriculum area, the Far West Laboratory is training 150 educators to serve as resources for teachers in their home states, and almost every state has two or more such educational leaders available. They have set up demonstration classrooms and inservice training programs in Critical Television Viewing Skills. Representatives from leading community organizations have also received this leadership training, and are prepared to assist other family and community organizations in teaching Critical Television Viewing Skills to youth and parents in their communities.

In addition to this intensive training for state-side leaders, the Far West Laboratory conducts half- and full-day workshops at the conventions of national education and community service organizations to introduce the concept of Critical Television Viewing Skills and to suggest methods for teaching them.

Part of the USOE contract in Critical Television Viewing Skills calls for the creation of family-oriented materials. Far West Laboratory and the WGBH Office of Radio and Television for Learning have developed a Family Guide to Television, which is available for free from the Consumer Information Center, Pueblo, Colo. 81009 (catalogue #515H, Children and Television). Teachers may wish to order this guide for use with high school students because it is designed to stimulate discussion about television content and television viewing in an appealing collection of games, activities, quizzes, and startling facts.

Conclusion

Teachers are concerned about the impact of television, but most of the time they simply dismiss it as an irritating competitor to education. Students need the skills with which to appreciate and criticize television, just as they need the skills to relate to print media, literature, music, and art. The topic of television, and students' experience of it, deserve attention in the classroom.

For further information about the high school textbook, demonstration classes, workshops, and developments in the field of Critical Television Viewing Skills write: Critical Television Viewing, Far West Laboratory for Educational Research and Development, 1855 Folsom Street, San Francisco, Calif. 94103.

Critical Television Viewing for High School Students

by Beth Hughes Hall

CHALLENGE: You are Vice President in charge of Programming at Network B. Network A is the leader in over-all ratings; Network C is third. Your goal is to give Network A a race for the money. Schedule the new television season, working with 12 shows now on the air, including *Michelle, Ma Belle* (a situation comedy about Michelle, a telephone repairwoman) and *Gunfire* (a violent western with at least two killings a week) and 10 new shows—like *Senator Fido* (a comedy about a politician who keeps changing into a dog) and *DMPD* (action stories of the Des Moines Police Department from police files). And you don't know Network A and C schedules yet . . .

Sample exercises.

CHALLENGE: Take a close look at three television commercials. Write down for each the pitch and the hidden message. Then choose one commercial to argue against, describing what points you would raise in opposition to the message.

CHALLENGE: Make note of four or more stereotyped or two-dimensional characters on television this week. Summarize the characters' images. Write down two things you can't imagine them doing. Then imagine ways these characters might develop more complete personalities. What would you have them say or do that would make them more real?

These challenges may sound like games to you. The rules of Networks A, B, and C are as definite as the rules of *Monopoly*, but the only specified penalties are cancellation caused by failure to gain larger audiences. The three challenges above are part of the curriculum for high school students on critical television viewing skills developed by Far West Laboratory in San Francisco. Their aim is to encourage students to understand television, how it works and how it influences them by providing simulated experiences which puts the student in the shoes of broadcasters, advertisers, regulators and viewers—an experiential approach to learning which relies heavily on the use of real TV scripts, Nielsen ratings, etc.

What are Critical Viewing Skills?

By the time the average student today graduates from high school, he or she has already spent 15,000 hours in front of the tube compared to 11,000 in the classroom.

The effects of this saturation were recognized by the U.S. Office of Education when it sought proposals to develop curricula on critical television viewing skills at four levels of education (elementary, middle school, high school, and post-secondary). In October, 1978, a group at Far West Laboratory for Educational Research and Development set about developing this curriculum for the high school level.

WGBH's Office of Radio and Television for Learning was designated by Far West Lab to develop the classroom and family materials for the project and Educational Testing Service was asked to evaluate the materials with teachers before final publication. The first step, however, was to meet with students, parents, teachers, and expert consultants to develop a frame for the effort.

Curriculum objectives . . .

These advisory groups established the goal of our curriculum—to develop the practical means by which a high school student can learn four skills: to evaluate and manage one's own television viewing behavior; to question the reality of television programs; to recognize the arguments employed on television and to counter-argue; and to recognize the effects of television on one's own life.

Classroom materials include a student text, entitled *Inside TV: A Guide to Critical Viewing*, and a *Teacher's Guide*. The curriculum is designed as a one-semester elective

course, although each of the seven units in the text can be taught separately. Here is an overview of *Inside TV: A Guide to Critical Viewing.*

. . . and description.

UNIT 1. *You and Television,* introduces students to television as a unique medium with a special role in the lives of many American people. The students log their own television viewing behavior and then compare their viewing to several national averages. Students determine their own criteria by which to evaluate viewing patterns, taking into consideration television's characteristics and its influence on American values and life styles.

UNIT 2. *The Television Industry,* maps out the organization of television and industry including the networks, local stations, public television, the Federal Communications commission, the role of the advertiser, the importance of ratings, and tactics of scheduling. Basic federal regulations regarding television are introduced so that students can comprehend the freedoms and constraints that are imposed on the industry.

Television distribution is examined as a business which, from the start, was considered part of the American free enterprise system. The financing of programs and the relationships between producers, networks, and affiliates are examined. In light of the power and profitability of the medium, the fierce competition for high ratings and control of the airwaves is documented.

UNIT 3. *Programs and Production* enables students to analyze dramatic television programs in much the way that they might approach a novel or short story. Dramatic elements such as plot construction, characterization, dialogue, and pacing are discussed along with the constraints on dramatic form imposed by the nature of the television medium.

Following this analysis, the unit next considers how the elements of television production influence the nature of the programs on the air. Content covered includes television production choices (video vs. film, types of camera shots and lighting, music track, etc.) economic constraints on production, types of persons employed, and the teamwork required to put a program together to get it on the air. The outcome of this part should be a greater understanding that for technological and economic reasons, all TV programs are deliberately "staged," and therefore "unreal."

UNIT 4. *Selling,* covers any television messages, such as commercials and political advertising, intended to persuade viewers. Students learn to identify persuasive arguments and develop ways to counter-argue. They are introduced to the impact of television on politics including voting behavior, political advertising, "image" politics, and ways in which political campaigns have changed.

Other topics include market research, the use of stereotypes in commercials, subliminal messages used to attract buyers, the size of advertising budgets, and the restrictions imposed by the Federal Trade Commission. The biases of advertising are discussed to point out that specific production techniques are chosen to suit specific goals and needs.

UNIT 5. *That's The Way It Is?,* focuses on news and other informational programming: their production techniques, their power to influence opinion, and the legal and social responsibilities of their creators. The constraints on television coverage of the news are examined including time limitations, technological shortcomings, and news policies imposed by the networks.

The power of news programming is also discussed. Students learn that editorial

decisions such as choice of stories, their order of presentation, the length of time devoted to them, and the selection of accompanying images all serve to influence the implicit messages of newscasts and make objective reporting a difficult and often impossible task. Elements of television news are contrasted with print news, and varieties of documentary programming are described.

UNIT 6. *The Television Environment*, examines the nature of television content, and studies which have shown the effects of that content on viewers.

Students consider how television images compare to the real world. Portrayals of women, minorities, different age groups, and acts of violence are shown to be different from their real world counterparts. Attention is given to stereotypes and to the social and personal values of the TV environment: that violence resolves conflict, that good always subdues evil, that youth and beauty are the pathways to happiness and success, to name a few.

Research is cited which suggests that heavy television viewing has a significant effect on how people regard the real world. In confronting this issue, students conduct their own research and evaluate a question that is pivotal to this curriculum: to what degree should television reflect life's realities?

UNIT 7. *A Saving Radiance?*, recaps the entire curriculum by reinforcing and reviewing the skills developed. It also presents a summary of new television technologies which are destined to erode the centralized programming power of the three commercial networks. While studying these new developments, students address the issue of regulating television in the lives of their own children in years to come.

The Teacher's Guide to Inside TV: A Guide to Critical Viewing provides day by day lesson plans, student discussion questions and reproducable worksheet masters for student assignments. It has been designed for maximum flexibility for teachers to adopt or adapt as needed.

A Family Guide to Television

The Office of Education also charged the four developers of curricula to provide families with the information necessary to reinforce the critical TV viewing skills in the home. The same advisors who had helped define the four skills for the Far West project added a fifth for families: the ability to use television as a mechanism to enhance family communications.

A Family Guide to Television was developed and includes activities for families to do together or individually—activities such as a TV viewing log to be completed by all members of the family and then used as the basis of a comparison and discussion of viewing behavior. "What's your TVQ?" presents, in a magazine quiz format, information about television as an industry and as an American viewing habit with important social consequences. Values clarification exercises encourage the airing of opinions about and attitudes toward television.

Teacher and Parent Training

An integral part of the development efforts at Far West Lab as specified by the Office of Education are training workshops conducted for educators and parents in Critical Television Viewing Skills. Although some local curriculum development has occured in

this area, these tend to be few and far between, in large part because teachers feel they don't have the necessary information on the television industry and teaching methods.

The curriculum text supplies this information and the *Teacher's Guide* suggests how to develop an understanding of the information. Training workshops enable teachers to try out some of the activities in the currriculum and explore the possibilities of developing critical skills through the readings and discussions. Already more than 15 workshops have been conducted by Far West Lab across the country; more are scheduled through the coming year in various parts of the U.S., sometimes through a local school district, and sometimes at an annual convention of a national teacher, parent, or community association.

Critical Television Viewing Skills Leadership Workshops convened during April and May, 1980, in Boston, Chicago, Atlanta, Dallas, and San Francisco. These two-day intensive seminars were attended by curriculum consultants, media advisors, and other educators appointed by State Superintendents of Education. The workshops gave these delegates a thorough acquaintance with the curriculum so that each delegate can return to his or her state with the curriculum materials and be a resource and information point for the teachers in that state on the methods and means of teaching the critical television viewing skills in their own districts.

Planning for parenthood: "We'll be more strict about TV viewing."

In the final unit of *Inside Television: A Guide to Critical Viewing*, an activity for the high school student reads, "Gather in small groups. Assume that you are the parents of small children. Decide what standards you would set for your children and their use of television." Far West Lab worked for a week with a group of representative Bay Area high school students. After spending the week on the classroom materials, the standards they set for their imaginary children in this activity were encouraging. In most cases, they wanted to be more strict in their viewing standards than their parents had been with them.

Educators, parents, and communities are recognizing the necessity of dealing with the vast amounts of information a student accumulates from prolonged television viewing, for better or for worse. The Critical Television Viewing Skills curricula are intended to enable teacher, parent, and student to evaluate and be master of this medium.

For information and materials, contact Beth Hughes Hall or Dr. Donna Lloyd-Kulkin at Far West Laboratory for Educational Research and Development, 1855 Folsom St., San Francisco, CA 94103.

APPENDIX C

Press Coverage of Project:
Selected Articles

SCHOOLS AND THE POWER OF TELEVISION

What are the real *dangers of television viewing for :ildren? What are its potential benefits for their 'ucation? NEA Executive Director Terry Herndon chairman of the National Council for Children d Television. Maria Robbins, Associate Editor of e Council's quarterly publication, asked him some estions on these subjects in an interview, portions which are reprinted below. The original interview peared in the Fall 1979 issue of* NCCT Forum, w Television & Children.

What is the background of NEA's involvement and concern with television?

Television has been a scapegoat for almost every ult's anxiety about what's happening to children. e 1.8 million teachers who are members of the ational Education Association experience daily the ciety, frustration, and trauma in the lives of chil- n. They, like much of the rest of the population, nk that television viewing is at least a partial expla- ion for the often difficult behavior of children lay.

This criticism of television probably contains some th, but it is not nearly so valid as many people ieve it to be.

What is the NEA doing about the situation you cribe?

The NEA has looked for ways to become a con- ictive influence on television programming. One ng we are doing is calling to the attention of Amer- s teachers the television programs that might be ful in classroom activity. Research on a number of grams we have recommended this way suggests t classroom use of a television program significant- ncreases the audience for that program.

Further, through recommendations released to the general public, we make children aware of quality programs on television. A number of years ago we started recommending certain programs for viewing. Gradually the networks became convinced that an NEA recommendation significantly increased the audience for a program. Naturally enough, they now seek our recommendations.

Recommending programs no longer demands a great deal of initiative on our part, but rather judgment and the willingness to take some risks. We are interested in exposing children to quality programs; the networks are interested in increasing their audience. Those interests sometimes coincide.

Do teachers actually recommend that kids watch the programs?

Selectively. It's up to the individual teacher. When *Roots* and *Holocaust* were shown, many teachers built classroom activities based on those programs into their curriculums and assigned the programs as homework. In other cases, teachers merely call attention to a scheduled program. I'm sure some teachers ignore programs that are recommended.

Have you come across much resistance from parents when teachers assign children to watch certain programs?

Some. But a high quality program that deals with contemporary issues and attracts a lot of public attention would be seen in many homes anyway. Moreover, most American parents are very cooperative about assignments that children bring home from school.

A great deal of work is now being done to develop curriculums in critical viewing skills. What do you think about the need for this?

It is absolutely essential that we find ways to increase the ability of children to use television selectively and view it critically. A curriculum in critical

Terry Herndon, NEA Executive Director

viewing skills is worth experimentation in this area.

The power of television as a communications medium is awesome, and control over the medium inexorably tends to gravitate into the hands of relatively few corporate interests. Any situation in which economic power is the principal qualification for controlling such a medium is dangerous. Anyone with enough money can skillfully present an ideology to great numbers of people, and such concentrated control over programming could lead to intellectual tyranny.

The public schools, which are decentralized by law, are about the only institutionalized safety valve capable of preventing television programming from intellectually dominating the public. The schools need to inculcate into children a disposition toward critical thinking, an ability to evaluate alternatives, and a habit of consciously making decisions rather than passively accepting the messages delivered by this pervasive medium.

Our children need to be taught the skills of challenging, hypothesizing, inquiring, documenting, evaluating, and making intelligent choices. As I see it, they need these skills even more than they need critical viewing skills. They must be encouraged to create and not just absorb.

QUBE, an experiment with interactive television, plans to bring secondary and college-level courses into the home by means of the television set. What do you think of that approach to teaching?

I think it has considerable potential. Interactive television can be a very powerful instructional device. The NEA and I tend to think about television in two ways: on the one hand, as the sum of the programs that enter almost every home and some classrooms; and, on the other hand, as a technology. Obviously, linking television with computers to provide sophisticated interactive capacity makes it possible to do many things in the classroom that could never have been done before.

Television has great potential as instructional technology. It may be used for good or ill. There is, after all, a great deal of flexibility in what one does with any technology.

Then you are not worried about the prospect of a child's sitting at home and learning from a television set rather than learning in the classroom?

No. I'm pretty realistic about that. There are thousands of influences other than schools in the lives of children. Television is one. Interactive television might be another. The schools' challenge is to deal with children as they come to school, realizing that they are exposed to many influences outside of school. I expect that in the life of a child, the neighborhood, the community, even the family can be a far more destructive influence than an afternoon with television, interactive or otherwise.

What do you think about the tentative connection between heavy television viewing and declining English and math scores?

I know that television is at least a significant distraction in the lives of children, but there is some rather impressive evidence that television can be used to stimulate reading and to raise the level of interest in reading—albeit very selective reading. The effects are probably mixed.

We simply can't isolate television as a variable and describe its impact on children's behavior. I am regularly impressed by the profound changes in the social environment in which children live. Television is one part, but certainly not the whole. The typical child in our society has many, many choices of what to do with his or her time.

Life is much more complex than just going to school for a few hours, coming home to work for a few hours, playing for a few hours, and going to bed. Children today have access to transportation that enables them to escape easily from a community in which they are known to a world of anonymity. They have money to spend and places to spend it. They have television to watch. They have families that don't function in the way that families used to function. Twenty years ago it was quite realistic for children 10, 11, 12 years old to believe that once they mastered certain fundamental skills they would be employable. It is now virtually impossible for children to think realistically about employment until they are 17, 18, 19 years old, and even then it's difficult.

All of the incentives to master those fundamental skills have changed. The goals and rewards are abstract and long-range rather than concrete and immediate. I expect that these changes are more profound influences than the availability of television.

In some ways, I think children's attraction to television is an effect rather than a cause, although many people believe that television is the cause and all else is the effect.

One of the most often-heard criticisms of television

is that it presents an unrealistic picture of life. Many people think that as a result of watching television children are unable to distinguish between fantasy and reality.

Television certainly miseducates. The land of television in which major problems arise, unfold, and get solved in 25 or 30 minutes is a fantasy land. But I'm very cautious about reaching simple conclusions about causes and effects. I'd like to know why some children are more susceptible to delusion than others. I'd like to know what it is in the social environment of some kids that makes them so susceptible to influence by fantasy.

More than any other medium, television makes fantasy available readily, easily, inexpensively, and uniformly. Maybe many children have crossed the threshold of tolerance. But I think that the vast majority have enough experience with reality to offset their experience with television. Again, I consider the attraction to television to be an effect, not a cause.

Where do you feel the responsibility lies for monitoring how much television children watch?

There is only one place where it can be done—in the home. That does not mean that it *will* be done. The current direction of our social structure suggests that children will be subject to fewer and fewer adult controls at earlier and earlier ages. That's the way things are going.

There's no way the schools can change that, because they only have the children five or six hours a day. The schools can be only a part-time control mechanism and perhaps a partial antidote to whatever social pathologies children are exposed to in the balance of a 24-hour day.

What do you think government can do about the effects of television viewing on young people?

Here again, I don't think that government can be effective if it focuses entirely on the politics and economics of television distribution, fairness, and accessibility. Probably the most constructive things that government can do are to bolster the schools and to create opportunities for young people to be productive outside of what we have perceived traditionally as the school day.

Our governments—state, local, and national—have never really responded to the changes in society and the diminished economic roles of young people. We have never posed the question, "What does this mean in terms of governmental services and social order?" Never having posed the question, we have never discovered the answer.

What about advertising to children? Should it be banned? Is it really as harmful as some people say it is?

My view on that is not terribly popular with many teachers or most reformers. I think the whole issue is a red herring. Available data suggest that children spend more time watching adult programs than watching children's programs. Therefore, if you are going to control what is perpetrated on children by means of television, you'll have to look at a great deal more than children's programs and the hours that are set aside for children.

Certainly the popularization of sugar-coated cereals is bad, but in my opinion it is not nearly so destructive as some of the other aspects of television. Narcissism, materialism, the quick and easy answer, violence as a solution to problems—all are of much greater concern to me than attraction to sugar-coated cereal and silly toys. If we don't deal with these larger issues, I think we have really missed the boat, certainly as far as children are concerned.

What about the Saturday morning ghetto?

I have said very often that my biggest concern about children and television is the values reflected in the way children use time. There is some real junk on Saturday morning television, certainly. There is some real junk on Friday night television. But television generally delivers an array of choices. Some programs are constructive, and some programs are destructive. The great mass are at worst simply inane. They're probably not going to do anybody any great harm; they're just wasting a lot of very valuable time.

The challenge for our society, particularly for parents and teachers, is to enable children to make constructive decisions about using their time. To sit in front of a television set for four hours on Saturday morning and expose oneself to the absurdity and the inanity of whatever comes along is probably not so harmful in itself, but the children who do that will not have done what they might have done with those four hours.

Let's talk about television within the schools: Do you think that a lot of television sets in schools are unused?

Yes. It isn't only television sets; it's hardware in general. The schools in many cases are not well managed or well directed. Decisions are often made by people who will have virtually nothing to do with carrying them out, that is to say, by people other than teachers.

Television is particularly difficult to use in the classroom unless the school has the resources to provide a wide array of programs that teachers can use on a flexible schedule. The typical elementary school teacher who is trying to lay out a flow of work over a 40-week period does not have any particular interest in, or need for, a piece of film at 10 o'clock on a Tuesday morning just because that's when it happens to be scheduled on ETV. If that particular program on Tuesday morning is not in some way related to what has happened in that class on Monday and what

is planned for Wednesday, it is simply a distraction from the flow of events.

In most cases, a school can get some federal or private money to purchase a piece of equipment, but without a constant flow of money to support the utilization of that equipment, it will sit around unused.

When a school district is strapped for money, as most seem to be, where should the money go—television sets or teachers' salaries?

I think most people accept the fact that a real, live, breathing teacher is the core of any instructional program. However, when cuts are to be made, they generally are proportional. If the payroll for teachers is 65 percent of a $20 million budget and there is a $5 million budget reduction, the payroll will probably be cut to 65 percent of a $15 million budget.

That's the nature of the school, because it is essentially a social institution. It is people. You need supporting materials and supplies in direct proportion to the number of people using them. Relative costs have been very constant through massive fluctuations in spending on education. If spending goes up dramatically, relative costs don't change. Likewise, if it goes down, they don't change.

If I had my own way with federal money, all of it would be earmarked for two things: additional teachers and additional teacher training. I'd leave it for the local districts to find the best ways they could to finance discretionary materials as needed. The opportunistic acquisition of new hardware merely because there are federal dollars available for hardware has no effect on what actually happens in the school.

Let's go back to a point you mentioned earlier. Will you say something more about what you mean by intellectual tyranny in relation to television?

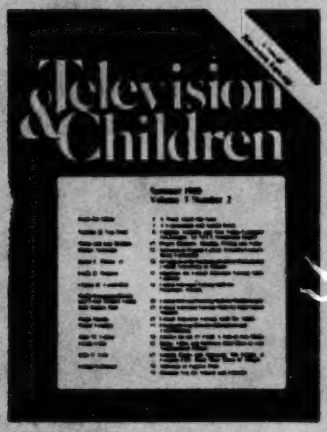
I'm talking about the regular, frequent exposure of the American people to a powerful and sophisticated medium controlled by a few people whose interests are primarily economic and who have the capital to be in business.

As I said earlier, I think the schools are probably the best opportunity that this society has to develop the intellectual capacity to cope with this dominant influence and place it in perspective.

Corporate influence on television has profound implications for education and freedom of thought. One of the major issues that we as a teachers organization have had to cope with over the last hundred years has been academic freedom. And probably the most significant challenges to real freedom to inquire, to study, to explore, and to read have been the very powerful economic interests in the United States, which often take a relatively conservative view of what ought to be happening in schools.

Now if those economic interests are able through their political influence to lay more and more strictures on the right to inquire in the schools, and if teachers continue to be in jeopardy for challenging traditional assumptions and traditional institutions, and if at the same time, television, which enters all the homes in the country, is promulgating a similar traditional orthodoxy, then I think the prospects for intellectual tyranny by corporate America become very real. Schools and teachers must be free. □

This article has been excerpted from "A Conversation with Terry Herndon" in the Fall 1979 issue of *NCCT Forum*, now *Television & Children*.



NCCT WORKS TO ENSURE THAT TV SERVES CHILDREN

The National Council for Children and Television (NCCT) brings together leaders of diverse segments of society, all of whom share a common concern: to understand and serve the developmental needs of children in relation to television.

NCCT's membership consists of educators, religious leaders, parents, business executives, public policy makers, and representatives of the various interest groups involved in television: producers, commercial and public broadcasters, and advertisers.

Since the daily decisions of these leaders shape the TV environment for children, NCCT seeks to foster communication among them. It provides a forum for groups who have in the past competed within the arenas of their vital interests. Now with NCCT as catalyst, these groups are enlarging their understanding of an overriding goal that is common to them all: ensuring that television will serve the best interests of children.

Fundamentally an educational institution, NCCT stimulates dialogue through its quarterly Symposia and its quarterly journal, *Television & Children* (formerly called the *NCCT Forum*). The journal is a broadly representative medium for information, research, and opinion on children and television.

Annual subscriptions are $16. If you wish to subscribe, send a check or purchase order for $16 payable to NCCT to 20 Nassau St., Suite 215, Princeton, NJ 08540.

USING TV TO TEACH THINKING SKILLS

In the fall of 1965, 28 squiggly first grade boys and one girl swarmed into my humid Miami classroom. With that group of children—most of them immature, most of them repeaters—I used traditional elementary teacher's tools and failed immediately. For two incredibly long days, I found nothing that could hold the attention of these youngsters for longer than a minute. Then I discovered their interest in TV and started a brand new career—TV educator.

I discovered the children liked to dictate stories—stories that centered exclusively on *Batman*, at that time a TV program that ranked as a before-school biggie. They knew all the details of the show. They talked about it with intense interest and acted out parts. While they dictated, I wrote down what they said. Then had them read their stories back to me.

By ROSEMARY LEE POTTER
Reading Specialist, Pinellas County (Clearwater, Florida) Schools; Author of New Season: The Positive Use of Commercial Television with Children, *Merrill, 1976.*

As they recounted the adventures of Batman, I was able to sneak in some real lessons. I introduced the skill of prediction: What do you think will happen next? Then I discussed sequence: What did Robin do next? Then, comparison: How is this show like *Gilligan's Island*?

One television-related activity led to another. Eventually, the students were willing to chart stories that were not all television-related, while retaining their super interest in their superhero. They also were able to answer rather difficult questions about other TV shows. In fact, they answered questions far beyond what one would normally expect of first graders—much less underachievers. They learned to think, and they had a good time.

Whenever the subject was television programs—plots, stars, or characters—the children were the experts. I used familiar material as the subject for hard questions—questions that would teach children to think, analyze, and extrapolate. Previously, I had been mistaken to ask children hard questions about

Scene from television production of *Roots*

unfamiliar material. No one, after all, would dare ask me a higher-order question about astrophysics.

These television-related questioning techniques in this class led me to choose the positive use of TV in promoting thinking as a topic for my doctoral study. My findings indicated that, for the group of first grade boys I studied, a television-questioning experience increased the youngsters' verbal comprehension on cognitive tests. More importantly, the use of television-related activities to teach thinking skills seemed to encourage a broader use of these skills.

For the past dozen years, I've been using a variety of dynamic TV-related classroom activities involving reading, writing, and arithmetic skills. These activities both support the instructional goals set for children and promote television literacy.

For example, one day in 1975, a sixth grader named Clara came into my class with a paperback copy of *Little House on the Prairie*. I had never seen her with an unassigned book, and I was quite surprised to see her reading a rather thick book. No doubt noticing my surprise, she quickly explained to me that she had seen *Little House on the Prairie* on TV and had decided to read the book. Here was another TV-related idea.

I began scouring bookshelves, libraries, and booklists from Xerox, Ballantine, Scholastic, and Bantam to gather television-related books for my students. Most of the books I collected fell into four categories—books based on TV programs, such as *The Autobiography of Miss Jane Pittman* and *The Making of Star Trek*; books adapted for TV shows, such as *Black Beauty* and *Little Women*; books about television with titles about TV stars, characters, and programs; and books with TV-related games such as trivia quizzes and word searches.

Students showed high interest when I brought these books into the classroom. Soon the books fell apart from constant use. Previous nonreaders read everything from the latest book about Fonzie to books like *Sounder*. Over the years, I have continued to add all the television-related reading materials I could find to my classroom library.

Then along came television scripts of prime-time TV shows. In the school year 1978-79, I used 10 of them in my class. My students devoured the teleplays and happily completed the special reading lessons that accompanied them. Each month we received from Capital Cities Communications, Inc., a script: maybe *Chips, The Waltons,* or *Happy Days*. I wrote to the producers of shows to get *The Making of Star Wars* and *Sooner or Later* scripts and to Films, Inc., for *Roots*. In spite of so much television-related reading, my students also read standard texts, newspapers, and magazines.

I also turned our attention to commercials. The children and I examined the claims of TV ads and looked for persuasion techniques, while at the same time noting the need of businesses to advertise goods and services. An awareness of the American business system is now one of my classroom goals for children.

Eventually my colleagues and I invited parents into the classroom to learn with us about television production and use. We showed them four contemporary films for children about critical viewing. Families also viewed two cassettes of NBC *Special Treats* (after-school and evening specials for young people) and we discussed the values portrayed in these programs. We used the NBC *Parent Participation TV Workshop Handbook* as a guide to encourage these parents to start talking with their children about TV programs. (The *Handbook* is available from Teachers' Guides to Television, 699 Madison Ave., New York 10021.)

Other teachers and parents at my school, television stations, networks, and newsmagazines also got involved in TV education. For example, a local TV station invited three parents to participate in shows about television use and abuse, and *Newsweek* interviewed several more. A CBS film crew spent four days in our building filming 10 teachers' work with the script of *The Lion, the Witch, and the Wardrobe*.

Television use is coming of age. Studies done in the 1960's and early 1970's on the wise use of TV will no longer suffice. The U.S. Office of Education (now the U.S. Department of Education) has subsidized the development of games and booklets to help students think about the television they watch. We will continue in our school and my class to present lessons based on television.

What's next? Will television be so responsive that students can communicate directly with it? Are video discs going to be in my classroom soon? Will students be producing television programs in prime time? Some schools are already working with portable video equipment to teach the technical aspects of TV production.

In the 1980's, will we still call television the boob-tube? Will some people still consider watching TV anti-intellectual? Or will we recognize wise television use in this decade as a matter of literacy, inviting the critical use of taste, experience, and perception? The question for the next decade is What are the best ways children can use television? And asking that question is working on the answer. □

This article has been excerpted from "TV and My Classroom: An Evolutionary Tale" in the Fall 1979 issue of *NCCT Forum*, now *Television & Children*.

WHY WE NEED CRITICAL VIEWING SKILLS

In April of 1978, then U.S. Commissioner of Education Ernest Boyer, working with the Center for the Book of the Library of Congress, initiated a series of projects to help students and adults make television viewing a more purposive activity. Critical viewing skills for four groups of viewers—elementary, middle, and high school students, and adults—grew out of these projects. Their primary objective is to give these groups a greater awareness of the choices regarding television available to them. The basic premise of the projects is that everyone, even young children, can learn to be critical of TV and to use it judiciously.

Critical television viewing skills enable individuals to use television wisely as a source of information and entertainment. Being a critical TV-watcher has certain prerequisites:

- A knowledge of the special effects of TV production. Television is both more and less than real life. It compresses both time and space.
- A knowledge of the social trade-offs involved in television viewing. Excessive viewing may adversely affect mental health. A constant viewer may leave important things undone or neglect interpersonal relationships as a result of habitual viewing. TV watching may encourage a passive attitude and make a person avoid activities that require active participation.
- A knowledge of commercial influences on television and the profit motive that supports most programming. Because production is directed to the largest possible audience, discriminating viewers may not accept the value systems TV portrays.
- A knowledge of personal and group patterns of viewing. A knowledge of one's own viewing habits, as well as age-group patterns, is necessary because television sponsors use these habits to further their commercial interests.
- An ability to differentiate between information and propaganda. Advertisements frequently provide information, but they are designed primarily to sell a product. Advertisements, therefore, couch information in the most persuasive manner. Viewers need the objectivity to recognize how advertisers use humor, sex, and the bizarre to seduce them into buying products.
- An ability to understand and evaluate opposing views on news and documentary programs and to understand that TV news programs have time constraints that limit in-depth reporting.
- An ability to understand the differences between television and other media. For example, How does a book differ from its adaptation as a TV drama? How does a TV show differ from a stage or film show?
- An ability to understand one's own motivations for watching television: Why do I watch TV? What do I get out of it? Is it a diversion from a busy schedule? Do I use it as a way to stimulate myself to a deeper study of a specific issue? Is it my main source of information outside my own experience?
- An ability to understand the consumer's role in TV. How can I influence what's produced? What is my role in community-based television?

At the elementary level, children can and should learn that TV distorts the real world. They can test the television world against their real world. With parental guidance, they can learn to use TV wisely. The family, the school, and agencies serving youth can make TV viewing more responsive to the needs of children.

At the middle school level, students can learn to establish priorities on the quality and quantity of their TV watching. They are interested in how TV programs are put together, how shows are rated, and how limits are imposed on advertising. At this age, they like to critique programs.

At the secondary level, students are aware of desirable alternatives to TV watching. They are involved heavily in social activities and sports, as well as their schoolwork and possibly part-time jobs. At this age, they begin not only to analyze TV but also to make choices on how they want to use it. They can under-

By FRANK B. WITHROW
Chief of the Educational Technology Development Branch, Division of Educational Technology, Office of Libraries and Learning Technologies, U.S. Department of Education.

stand and explore a wide range of drama, news, and special events programs. In effect, they can become sophisticated users. They can understand the rating systems and the commercial impetus behind the industry. They are aware of (and can learn to understand) the sociopolitical aspects of TV.

At the post high school level, adults need to understand their own use of TV and the role they play in monitoring children's use of it. They especially need to recognize the interplay between the social group and television. For example, what does it mean when more than 100 million people watch *Roots*? Will the viewers study further the issues involved?

A number of other agencies besides the U.S. Office of Education (now the Department of Education) are concerned with television and education. Some deal with the content of programs and make specific recommendations for viewing. Others develop parent activities and hold neighborhood workshops to train parents in controlling their own or their children's TV viewing. The Department of Education's approach in designing critical TV viewing programs is to assist the individual in a nondirective way to monitor his or her own habits.

Many sociologists consider television as the nation's common denominator because it is the most persistent and pervasive single activity most people engage in. For many Americans, the time and attention it consumes exceed that required by school, church, and job. We cannot leave to chance such an important influence.

Today television is not as good as it could be but neither is it as bad as its critics claim. Schools and the television industry have an opportunity to form a partnership that will be mutually satisfying. □

This article has been excerpted from "Objectives for Critical Television Viewing Skills Curricula" in the Summer 1980 issue of *Television & Children*, formerly *NCCT Forum*.

Critical Viewing Skills Projects

The U.S. Office of Education (now the Department of Education) granted $1.6 million over two fiscal years to four independent groups to develop critical television viewing skills and to conduct workshops for four levels of education: elementary school, middle school, high school, and postsecondary school.

- The Southwest Educational Development Laboratory (SEDL) won the contract for developing critical viewing skills for elementary school students. SEDL organized the materials for this age group in the form of "road maps" and "tours" along a TV Discover theme. Along the way, students learn about places that would be worth visiting, side trips, and dead ends. They learn to think about the importance of remembering where they've been (what they've watched) and the dangers of spending too much time in one place.

Cue cards give teachers ideas on how to use television to complement language arts, science, math, and social studies.

Materials for parents help them guide their children's understanding and use of TV. Several studies show that parents can alter a TV program's impact on their children by making explanatory or editorial comments during the program. The aids for parents discuss specific TV-related problems that most families experience and suggest solutions.

- A public television station in New York, WNET, developed the critical viewing skills curriculum for middle school students (grades five through nine). The curriculum's primary tool is *Critical Television Viewing: A Language Skills Work-A-Text*. This book of worksheets helps students to improve their vocabulary and to increase their reading and other language arts skills in conjunction with television viewing.

WNET also produced *A Family Guide to Critical Television Viewing* that suggests special TV-related home activities. The objective is to encourage the whole family to become critical viewers together by talking about their reasons for watching TV, by discussing what they could be doing instead of watching TV, and by planning family TV viewing a week in advance.

- The Far West Laboratory in San Francisco developed the critical viewing skills project for high school students. This curriculum teaches students how TV works and how it influences them. It provides simulated experiences that put students into the shoes of broadcasters, advertisers, regulators, and viewers. The curriculum relies heavily on real TV scripts, ratings, and regulations.

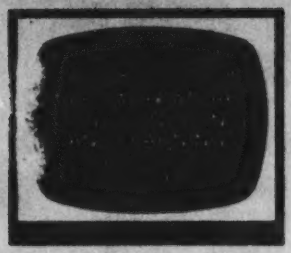
The goal is to teach high school students four skills: (1) to evaluate and manage one's own TV viewing behavior; (2) to question the reality of TV programs; (3) to recognize the arguments employed on TV and to counterargue; and (4) to recognize the effects of TV on one's own life.

Classroom materials include a student text, *Inside TV: A Guide to Critical Viewing*, and a *Teacher's Guide*. The text is designed as a one-semester elective course, but each of its seven units can be taught separately.

- A substantial group of TV-watchers—the adult viewers, especially young members of the first Television Generation—have no methodology for being critical of TV.

Boston University's School of Public Communications has designed and produced a critical TV viewing skills curriculum for these adults and postsecondary students. The curriculum has four major subject areas: (1) television literacy—its processes and language; (2) persuasive programming (commercials, public service announcements, and "institutional documentaries"); (3) entertainment programming (sex, violence, and stereotypes as entertainment); and (4) informational programming (the presentation and interpretation of news programs). □

This information is extracted from four articles on the critical television viewing skills curriculum projects that appeared in the Summer 1980 issue of *Television & Children*, formerly *NCCT Forum*.



THE BIG PICTURE: NEA INVOLVEMENT IN TV

Television has not only come of age but is going to school. TV programs are rehashed over lunch or at recess. T-shirts, lockers, and lunch boxes are adorned with pictures of TV stars.

How does TV affect students' academic performance? Teachers report that students have short attention spans, expect quick resolutions to all conflicts, and often seem to be exhausted after staying up late to watch TV. On the other hand, teachers say that students seem to know a lot about world affairs and credit this to programs that dramatize contemporary problems and historical events. Using television programs that focus on societal issues or literary classics as starting points, teachers have motivated students to study an issue further or to read the original classic. More and more teachers are accepting television as a legitimate classroom resource.

National educational organizations, networks, parent groups, and the federal government all are influencing the constructive and creative use of TV. Recognizing the potential of television as a teaching tool, the NEA and its state and local affiliates are involved in projects that promote the educational use of TV.

Use of specials. When the NEA previews and evaluates TV specials to be broadcast on commercial and public networks, its recommendations appear in the *NEA Reporter*, a newspaper that all members receive eight times a year. In this way, NEA alerts teachers to meaningful programs in advance of broadcast so that they can—if they wish—recommend programs to their students. A fringe benefit for the public is that NEA endorsements encourage the networks to schedule broadcasts with wide cultural, social, and educational appeal. In an informal survey, one network reported that an NEA endorsement is worth two rating points: 3 million homes or 7 million viewers.

To help both teachers and students get the most benefit from a special, NEA from time to time includes in *Today's Education* teacher/viewer guides prepared in advance of the air date by organizations such as Prime Time School Television, a national nonprofit educational organization. Foundations, networks, and corporations finance their production and distribution. The guides provide a synopsis of the program, as well as a wide range of discussion topics, student projects, and related resources.

Reading projects. Television reading projects such as the CBS Reading Program provide scripts of selected specials and series programs with accompanying teacher materials. The Massachusetts Teachers Association (MTA) has been using the program for two years. In its newspaper, *MTA Today*, MTA publishes teacher guides prepared locally or by CBS. Additionally, CBS makes scripts available to MTA members. In advance of a show's air date, the *Boston Herald American* prints, as a public service, special editions of the scripts for classroom use and sends them out to schools. Then, on the actual day of broadcast, the *Boston Herald American* publishes the scripts in its regular editions.

Critical television viewing skills curriculum projects. The U.S. Office of Education (now the Department of Education) funded four critical television viewing skills projects for students. (See "Why We Need Critical Viewing Skills" by Frank B. Withrow and the summary of the four federally funded curriculum projects also in this special feature.) Several NEA state affiliates sponsored or participated in conferences on the critical television viewing skills curriculums. Among them were the New Jersey, Iowa, and Ohio affiliates.

One of the four curriculum projects—the one developed by WNET in New York—presented teacher-training workshops at three regional conferences that were attended by 22 state associations. NEA's Instruction and Professional Development sponsored the conferences. WNET's project also presented workshops at a Michigan Education Association summer leadership conference and at a special statewide conference on children and TV sponsored by the New Jersey Education Association. Lynne Brenner Ganek, associate project director of WNET's Critical Viewing Skills Project, says: "These workshops demonstrate that TV used constructively can be linked to academic skills."

Privately funded projects such as Prime Time School Television's "Making the News" link TV to basic skills and subjects. Funded by the American Broadcasting Company, "Making the News" examines TV news: the critical decisions that producers have to make on story selection, structure, depth and length, and objectivity. (It appeared in some editions of *Today's Education* in November-December 1979.)

Students and teachers in many parts of the country

By LINDA KAHN
Director of Curriculum Development, Prime Time School Television, Chicago.

used "Making the News" as the basis for a unit on TV news. Phil Barber, who teaches a television course at Interlake High School in Bellevue, Washington, says, "The unit helped my students to become aware of how television news influences our perceptions of world events." According to Susan Saxe, who used the unit with a ninth grade class in American history at Parkway Central Junior High School in Chesterfield, Missouri, "The curriculum brought students and parents together by giving them an area of common interest and concern. Students now regularly watch the news, even though I no longer assign it."

An example of independent local initiative to teach about TV is an effort of the Baltimore (Maryland) Teachers Association and the Baltimore County PTA. In 1976, Camille Faith (fifth grade teacher at Gunpowder Elementary School), other teachers, and parents proposed to the Board of Education that TV viewing skills be made part of the school curriculum.

When the Board agreed to a pilot project in four elementary schools, "Project Awareness" began. Teachers developed classroom projects according to general guidelines, focusing most activities in the first year on language arts and social studies. During the second year, 16 schools added consumer education and science projects.

Several state and local education associations have developed curriculum projects that help teachers relate television to their classroom activities. In many cases, the journals of the state groups have published these curriculum projects.

For example, the Massachusetts Teachers Association developed a curriculum outline and "TV Calendar Guide," which they published in the January 11, 1980, issue of *MTA Today*. It suggests activities that explore TV production, the television industry, advertising, and themes and topics on popular programs. (This fall the MTA's Committee on Television is sponsoring a curriculum contest to generate TV-related materials for use in elementary, secondary, and postsecondary schools.)

The state education associations in Ohio, Pennsylvania, and Vermont have also featured articles in their journals that link learning basic skills with TV.

Parent/teacher workshops and community projects. Parent/teacher workshops frequently focus on the impact of television on students and the family. For example, the Iowa State Education Association (ISEA) has attempted to convince parents that the solution to what might be termed "the problem of TV" rests with them rather than with the television industry. Along with other education, medical, and church-related groups, ISEA has developed and distributed a worksheet designed to make parents more aware of how their children are spending their time. The worksheet helps parents and students to plan after-school and weekend activities. It also contains tips on TV program selection and facts about TV's positive and negative effects.

In suburban Cedar Rapids, the ISEA is working with the Linn Mar Community Education Association on a project called "Taming of the Tube." During the 1979-80 school year, 2,400 students in grades K through 8 took home six packets of materials, each targeting one aspect of television. The materials included a fact sheet and suggestions for activities other than watching TV. Dorothy Thompson, a kindergarten teacher at Bowman Woods Elementary School in Marion, Iowa, heads the project.

Another project involving NEA affiliates is "Show and Television." In October 1979, NEA members in Mehlville, Lindbergh, Rockwood, Hancock, and Webster Groves, Missouri, began writing a weekly TV column for a local newspaper, the *South County Journal*. The feature has three sections: a general article on a topic such as TV violence or advertising; "Teacher Picks," which suggests specific programs and recommends activities for home and school use; and "Source/Resource," which tells readers where they can get additional information.

The column takes the schools into the community with television as the vehicle. Michael Skinner, a biology teacher at Oakville Senior High School in St. Louis, Missouri, has worked with "Show and Television" from the beginning. He says, "We frequently get letters and phone calls from both teachers and parents."

The New Jersey Education Association (NJEA) was one of the pioneering state affiliates in the constructive use of TV in the classroom. In 1978 the NJEA formed the New Jersey Coalition for Better Viewing in cooperation with other concerned groups. The Coalition has recently published two brochures: one for parents (available in English or Spanish), which offers facts about television viewing and suggests viewing activities and alternatives to television, and one for teachers, which recommends TV-related classroom activities and contains an extensive list of resource organizations.

The involvement of the NEA and its affiliates with television reflects the potential that teachers feel TV has as an instructional tool. Now that educators and broadcasters are working together, teachers are harnessing television's power, making it work for them to the advantage of their students. □

For the names and addresses of the organizations and people cited in this article, as well as additional resource information, send a self-addressed, stamped, No. 10 envelope to Karen Klass Jaffe, NEA Communications, 1201 16th St., N.W., Washington, DC 20036.

Getting students to watch TV with a critical eye

By Marilyn Musser
Tribune Staff Writer

INDIANOLA, IA. — Given studies that indicate the average high school graduate has spent 15,000 hours in front of a television set compared with only 11,000 hours in the classroom, educators think it's time they learned how to turn on the set without turning off their minds.

That was the message to approximately 60 Iowa educators gathered at Simpson College here Thursday for a workshop on "Developing Critical Televiewing Skills" in students. The workshop was sponsored by the Iowa State Education Association as part of a federal project underwritten by the Department of Health, Education and Welfare.

Television is here to stay so students might as well learn how to use it to their benefit instead of being used by it, ISEA president George DuVall told the group in opening remarks.

This realization is forcing educators to start using "the tune" as an ally instead of fighting it and hoping it will go away — which it won't, he said.

Youngsters can learn much from television about language, social and political issues, different occupations and even types of behavior. But they also must know that what they see on television is only one of many ways to look at a particular topic.

Often they accept what they see on television as normal, when really it is a unique event. Consequently, "Starsky and Hutch" may foster a tolerance for violence and "Kojak" may encourage a feeling that pushing people around and being aggressive is an acceptable way to get things done.

But it isn't, DuVall pointed out, and youngsters not only should know what show they're watching, but what is happening on it and what they think about it.

Debra Lieberman of the Far West Laboratory for Education Research and Development based in San Francisco, a pioneer in developing lesson plans for critical TV viewing, said high school students in a pilot program studied scriptwriting, programming, scheduling and production, as well as the show itself.

And when they did take a close look at the program content, Lieberman said, they discussed whether any new information was presented, values or beliefs expressed, if there was violence whether it was necessary for the plot, if occupations were portrayed correctly and other aspects that make students determine, "How real is all this anyway?"

Much the same can be done with the elementary student, added Dr. Charles Corder-Bolz of the Southwest Educational Development Laboratory in Austin, Tex.

If youngsters of any age are to develop critical viewing skills, they will need help from their parents, as well as teachers, to decide what really is and isn't happening, Corder-Bolz said.

Some of the workshop materials were designed for parents, including an activity sheet on which parents can record how much time their children spend watching television.

In the ISEA material, parents are encouraged to choose programs with their children, watch with them whenever possible and talk about the show after it's over to see what the child got out of it.

Mary Curtin, a West Des Moines junior high teacher, who attended the workshop, said: "It amazes me how many kids still do their homework in front of the television — that just floors me. . . . I know television is an important element of their growing up so I need to help them figure out what's really happening with it."

"I know what they're favorite programs are," added Indianola elementary teacher Arita Allen, "I just want them to be able to evaluate what they're seeing.

"All it takes is a little discussion, a little conversation to figure out, 'What's that show trying to say?'"

The ISEA workshop will be repeated Friday at the University of Northern Iowa Education Center in Cedar Falls. Iowa is one of four states where training sessions are being held under the federal program. Pilot teaching programs have already started in Boston, Chicago and San Francisco.

Teachers seek TV as a 'tool,' not 'enemy'

By MARK MITTELSTADT
Record Editor

Johnnie can't read or write, but he does a pretty good job of watching television.

In fact, educators say it is partly because of Johnnie's addiction to the tube that he cannot adequately read or write.

But Iowa teachers hope to change that, either by getting Johnnie to learn how to use the "off" knob, or by trying to make television more of a "tool" for education.

THE POSSIBILITIES of getting Johnnie to kick the TV habit, or at least changing TV so it will add to his education, were discussed Friday in a workshop at the University of Northern Iowa. Experts and teachers who are starting programs aimed at dealing with the effect of television on youngsters discussed their ideas with approximately 40 teachers and a handful of parent organization representatives. A similar workshop was held Thursday at Simpson College in Indianola.

"Overall, we just want to find a way to make television a more positive, more productive tool," said George Duvall, the president of the Iowa State Education Association which organized the workshops.

ISEA has become increasingly "concerned" about the effects TV is having on students, Duvall said.

"TWO YEARS ago I travelled around, and a number of the teachers told me in the mornings they would have students so unsettled from something they had seen on TV the night before that they had to spend part of the morning getting it resolved," he said.

Because of something the students — especially younger ones — viewed, they had "sleepless nights" or did not eat well, he said.

Also, he said, teachers were beginning to notice that students were spending more time watching television, and spending less time on assignments.

WHILE TEACHERS once may have viewed television as "the enemy," they now are beginning to wonder how they can get students to watch television more critically, and how TV might be better used in educating students, Duvall said.

"We are trying to walk the tightrope between not making people think we feel TV is bad and yet trying to get things ... that are a little more challenging," he said.

He opened the workshop by pointing out the impact television has had on society.

In the average American home, the television set is turned on an average of six hours a day, he said. "Family conversations average only 14 minutes a day.

"Most of you are aware that the average student, by the time of high school graduation, will have spent 15,000 hours before the television. During that same time, he will have received 11,000 hours of classroom instruction."

But the TV of today is "only the tip of the iceberg," he said. "Technological experts tell us, in fact, that we're on the threshold of a new communications revolution that promises to expand the television dream machine beyond our wildest imagination."

He referred to videodisc which will allow everything from "feature films and golf lessons to concerts and sports spectaculars" to be played when a viewer wants them. Also, the sound will be carried through stereo systems, making "a picture as perfect as any cable hook-up and full-fidelity sterophonic sound."

"Beyond simply making television more attractive, videodiscs will also revolutionize the music business, shake up the film industry and change the world of education and what you and I do at school."

FEATURED AT the workshops were two specialists who have developed materials educators can use to teach students how to turn a critical eye towards TV.

Because of the work of one of them, first graders around the country may soon begin reading about several fish in a pond who spend all their time watching television, and do not know anything about the rest of the world. In the story, an adventure-some frog returns to the pond to tell the underwater TV viewers what they are missing on the outside, and how what they see on the television is actually very carefully arranged for the camera.

The stories of See-More frog and his Tuner-Fish friends was created in a project directed by Charles Corder-Bolz of the Southwest Educational Development Laboratory in Austin, Tex. The Southwest Lab contracted with what was then the U.S. Office of Education to come up with TV curriculum material for elementary students in grades kindergarten through five.

CORDER-BOLZ SAID the task his group faced was finding a way to reach youngsers in that age group. It decided to try fairy tales, leading to See-More's discussions with his bleary-eyed friends and his visit to KNUC studios.

Another story was a mythical Suzie, who put together a family menu based on commercials she had seen on Saturday morning television.

It included: breakfast — Vita-Punch Grape Drink, Puff Bread, Whammo Cereal, Sugary Crunchies and Snappies; lunch — Martin Hot Dogs, Vita-Punch, Goodie-Tastie Chocolate Cake, Puff Bread and Choco Chewies; dinner — Vita-Punch, Goodie-Tastie Apple Pie, Popsie Pop, Puff Bread, Choppie Chips, Martin Hot Dogs, Choco Chewies.

After reviewing her menu, Suzie found that it didn't sound as good as did on TV, and finally based her list on on a food groups chart she brought from school.

CORDER-BOLZ SAID parents can alter what messages their children receive from television, even by one comment. During a study of an

"Adam 12" episode on playing hookey. Corder-Bolz said a parent's simple comment that skipping school "is not good to do around here" would lead a child to conclude that it "really isn't the thing to do."

Attempting to develop materials for high school students was the task of the Far West Laboratory for Educational Research and Development based in San Francisco, which also had a contract with the Office of Education.

Deborah Lieberman, of Far West, said the materials — including a text book — have been developed and should be printed within three weeks.

Corder-Bolz was especially critical of TV advertising. He told of one teacher whose son had wanted a toy army truck pictured by a TV ad amid other trucks and soldiers. The teacher finally took her son to the store and showed him the truck, sitting among other toys on the shelf. It didn't look so "neat," Corder-Bolz said, and the boy then didn't want it.

"You see commercials for tennis shoes where they have kids flying through the air, and that's the appeal, that you can fly through the air with these tennis shoes," he said.

"Ask your child "Have you ever seen a kid fly"?" he advised, adding to explain to them how the camera angle gives the illusion of flying.

HE ALSO suggested turning the sound off on some programs and imaginging what the characters are saying, or turning the picture off and the sound up and then trying to connect the voices with the characters.

The text book, authored by Ned White of WGBH public television station in Boston, includes articles by professionals in the television industry, she said, as well as worksheets and projects.

The areas addressed by the text book include, she said: individual viewing habits; the business end of broadcasting; the nuts and bolts of how a show is produced; the selling of TV, such as ads, political announcements and the messages of programming; news; content, and its effects on viewers; and future technology and parenting roles.

The textbook can be used for a one semester course, or can be used in other class arrangements, she said.

One worksheet in the book includes having students look at the messages — both direct and hidden — of commercials, and see how commercials are playing on human needs and insecurity.

ANOTHER INCLUDES developing a script for a family drama, while another requires students to be TV columnists, trying to find out information about the actual TV industry.

One especially interesting project is setting up a three network market, and then having the students program against each other, she said. In a test of the project, she said, some San Francisco high school students came up with shows such as "Waikiki Wiggle" (about a Hawaiin surfer and the women who hang out with him); "DMPD" (The adventures of the Des Moines Police Department); and "Senator Fido" (a senator who keeps turning into a dog).

Another workshop speaker was Dorothy Thompson, a teacher in the Linn-Mar school district who directed a parent TV viewing project last year and this year.

The communications committee of the Linn-Mar Education Association mailed out to parents of students in grades kindergarten through eight last year materials on topics such as the amount of time spent watching television, violence, sexual stereotypes and advertising messages to students. The seven packets included information on those topics, homework and alternatives to television.

"We've had a lot of neat things happen," she said.

"We had parents who came in and said 'I didn't realize I'm the one who turns on the TV!"

Also, Thompson said, the school has been able to identify students who are addicted to television, and work with them.

SHE WAS also able to convince some students—over a period of time—to cut down their Saturday morning viewing from four or five hours to one hour. Eventually, the one hour was spent watching the educational channel or doing something else.

The program is being repeated this year, but for children in kindergarten and first grade.

Charles Martin, with the Department of Public Instruction, which also sponsored the workshops, told the teachers that some money may be available to help schools set up critical TV viewing projects.

"There's always resources when enough people can agree on something," he said.

Meaning Johnnie, that poor soul who can't seem to do much of anything right, just might learn how to critically watch the tube, or even just turn it off.

EDUCATIONAL TECHNOLOGY® MAGAZINE
140 Sylvan Avenue, Englewood Cliffs, New Jersey 07632 (201) 871-4007

November 7, 1980

Director of Marketing
Science and Behavior Books, Inc.
P.O. Box 11457
Palo Alto, California 94306

Dear Colleague:

At the bottom of this letter is a photocopy of a news item about your firm and one or more of its products, scheduled to appear early in 1981 in EDUCATIONAL TECHNOLOGY Magazine.

Following the actual publication of this news report, we shall, of course, send a copy of the printed page to you. You will then be alerted to the inquiries your firm will receive from our readers, which will follow publication of this news item.

Please be sure that we continue to receive information on all your new products and/or services which might possibly be of interest to our readers throughout the nation and the world.

Sincerely,

Connie Garipoli

Connie Garipoli
Editorial Assistant

CG/mp

Enclosure

Critical Television Viewing. A new book and teacher's guide—developed under a U.S. Office of Education contract by the Far West Laboratory for Educational Research and Development—are available to inform high school students how to watch television programs with a critical point of view. *Inside Television: A Guide to Critical Viewing*, by Ned White, is available at $12.00 from Science and Behavior Books, Inc., P.O. Box 11457, Palo Alto, California 94306. The teacher's guide and reproducible student worksheets are priced at $10.00 per set.

NOVEMBER

15 READING JOY 9:00-3:00

Are your kids bombarded by dittos? Do you need fresh ideas for reading activities? If you teach reading in grades K-8, and have the above problems (or similar ones), you just can't miss this workshop. Joy Keith will bring her bag of "macheerials", and you'll go home with lots of ideas and 5 to 6 games. Regular charge for this workshop is $15 per person, but you can come without cost. Meeting in the Burtsfield gym, the first 50 registrants get to attend.

20 COMPUTERS 8:30-3:00

Last spring, Dr. Gerald Kulm conducted such a fascinating "hands-on" computer workshop that we've asked him to repeat. Participants at all grade levels become involved in learning about different computers, writing programs that can be used by students to learn math, and becoming familiar with programming in BASIC. Dr. Kulm is a member of the faculty of the Gifted Institute under the direction of Dr. John Feldhusen.
RELEASE TIME-FOLLOW CORPORATION PROCEDURES

DECEMBER

2 LANGUAGE ARTS METHODS SHARING 7:00-10:30

At Minot College in North Dakota, this idea was a rousing success, so we thought we'd try it. The students in Dr. Pose Lamb's Language Arts Methods class will be making presentations of culminating actfvities, and they invite you to be their audience. We view this as an excellent way for you to tap into new ideas, to give the students feedback, and to share with them some of your own experiences. This can be a mutually beneficial evening.

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DECEMBER

4 CRITICAL TELEVISION VIEWING SKILLS 5:30-8:30

Another of our teachers, Jim Hand, of Harrison High, went to Chicago for this training. He has come back with a wealth of material to share about a very real and very important part of our lives. This powerful medium can be utilized as a positive factor in reinforcing such teaching skills as deductive analysis, objectivity, creative writing, role playing and various levels of questioning. This session will be aimed primarily at secondary teachers, with curriculum materials to be distributed. Bring a brown bag supper--soft drinks and coffee may be purchased. Jim's travel was funded by TRIAD.

6 CALLIGRAPHY 9:00-3:00

If you missed all the other workshops, this is your last chance! Once again, Malu Watkins will take a small group through the basics of beautiful writing. See the September 13 description for details.

9 "CULTURED" CUISINE 5:30-8:00

Recent heavy emphasis on the study of differing cultures reminded us of some of the more successful approaches which have been used in classrooms. Cynthia Stohl, former fifth grade teacher at Mintonye, made an impact by using foods as the underlying theme. Demonstrations this evening will show how cultural similarities as well as differences may be evidenced. Using these ideas as starters, many spin-off activities are possible. Not only elementary, but secondary students as well, will find this an interesting approach. Such basics as breads, cheeses, and spices will be used. Grab a bite before the session--then stave off hunger with samples.

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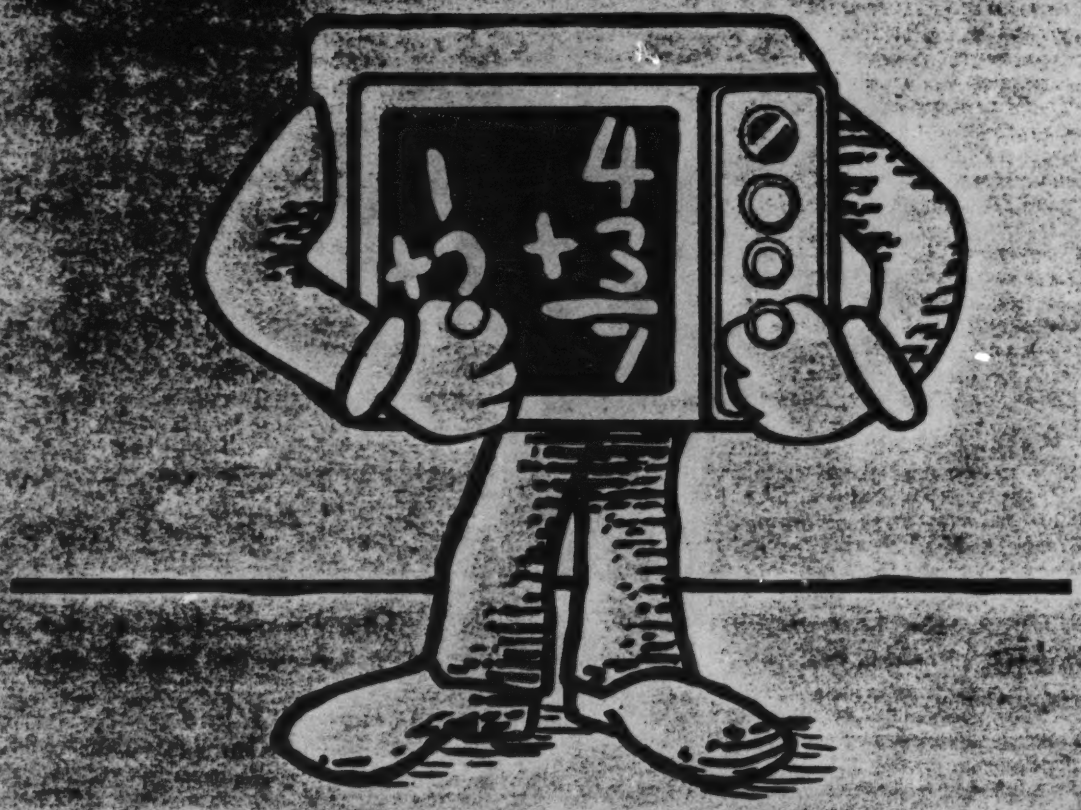


Critical Viewing Skills Workshop . . . A Reminder

For those of you who are still "uncommitted" for NEOTA Day, October 10, think TELEVISION!

Channels 45/49 and the Tallmadge City Schools are sponsoring a workshop . . .

FOR: K-12 teacher and administrators
REASON: to help children analyze and evaluate what they see on TV — to help children use TV rather than be used by it.
DATE: October 10, 1980
TIME: 8:30 - 12:00
PLACE: Hexagon Room — Tallmadge High School
484 East Avenue
Tallmadge, OH 44278

Call Kathy Hillery at 678-1656 for reservations.

viewfinder

WNEO 45
WEAO 49

October, 1980

Videotape Library

NETO's Videotape Library will be in operation early this year, so we'll be able to meet "SHOW DATE" deliveries as early as September 29th. There have been a few changes or modifications in its operation this year, so please note the following:

- A NEW ORDER FORM is to be used this year. Discard your old ones and obtain these new forms.
- FULL INSTRUCTIONS on using the VTL are printed, as usual, at the front of your new ITV Handbook. ("Everything you always wanted to . . .")
- Strict adherence to the 14-DAY MINIMUM LEAD TIME rule — we must RECEIVE your order form at least two full weeks before your indicated "show date." If less time is allowed, your order form will be mailed back — unfilled — for you to choose a new show date.
- Only ONE PROGRAM PER ORDER FORM and FILL OUT COMPLETELY — The Videotape Library is easy to use . . . AND it's free. Please help us serve you by observing these two rules when filling out your orders.
- FIRST SHOW DATE SERVED THIS YEAR will be Sept. 29 (which, of course, would require receipt of your order for that day by Sept. 15).

Newcomers

Channels 45/49 welcomes these new schools to our membership:

Brookfield Local (expanded)
Campbell City
Columbiana County Joint Vocational School
Field Local (expanded)
Fowler-Vienna (expanded)
Green Local (expanded)
Minerva Local
Northwest Local (expanded)
Trumbull County Joint Vocational School
St. Anthony (Akron)
St. John Central (Carrollton)
St. Mary (Massillon)
Our Lady of Mt. Carmel (Niles)
St. Patrick (Kent)
Regina Coeli (Alliance)
St. Stephen (Niles)
St. Vincent - St. Mary High School (Akron)
Zion Lutheran (Akron)

Need To Order A Teacher's Guide?

Teachers who use ITV should have a teacher's guide for each series that is to be used — but please help us conserve these guides.

1. Check with your principal, ITV coordinator or librarian to see if there is a guide already available in the building. If not . . .
2. Check the guides needed on the form provided on page one of the ITV Handbook. Detach this page from the Handbook and give it to your building ITV coordinator. Your coordinator will order these for you.

DO NOT SEND THE FORM DIRECTLY TO CHANNELS 45/49.

Workshops

Add the impact of 15,000 teaching hours to your classroom lessons!

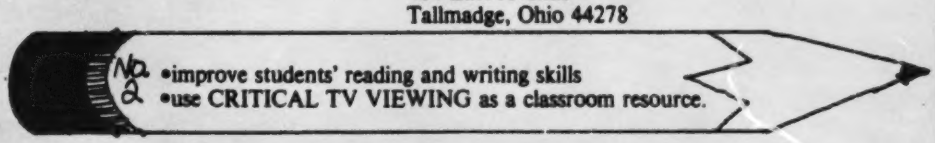
By the time students reach age 18, they will have spent 15,000 to 20,000 hours in front of the television set. Critical television viewing can make those hours work *for* your classroom lessons.

You are invited to a hands-on workshop to find out how you can use your students' television viewing as part of your ongoing curricula in reading/language arts/math/social studies/basic skills.

Date: NEOTA Day — October 10, 1980

Time: 8:30 - 12:00 (Coffee and Donuts at 8:00)

Place: Hexagon Room — Tallmadge High School
484 East Avenue
Tallmadge, Ohio 44278



Workshop Scheduled For NEOTA Day

Critical Viewing Skills Explored

For a number of years, people have been studying what we see on television and comparing it all to what we see in the real world. Did you know . . .

- Though about half the people in this country are women, only about a quarter of TV characters are female. And of those, an unusually large number are in the "young and attractive" category.
- Old people on TV are more often than not shown to be unsuccessful and unhappy.
- Glamorous careers are TV trademarks. Policemen, lawyers, doctors and others with exciting jobs are portrayed much more frequently than they appear in real life.
- Non-white males are more than twice as likely to be cast in comic roles on television than they are in other roles.
- While the number of violent acts on TV has declined over the last three years, hurting or killing someone is still shown to be an effective way to "solve" problems and conflicts on some programs (and keep viewers glued to their sets).

Instructional Television goes a long way to correct these misrepresentations, but because children, by the time they graduate from high school, will spend 15,000 hours watching television and only 11,000 hours in a classroom, critical television viewing is necessary to help them use that viewing as a classroom resource: *to help the children use TV rather than be used by it.*

Specifically, critical television viewing skills are:

- the ability to analyze what is seen and heard on television.
- the ability to evaluate what is analyzed (for what is good about it, what is bad about it and how it relates to the viewer's life).
- the ability to express that evaluation (in discussion, in writing or in a choice of reading).

Critical Television Viewing Skills projects have been undertaken by Southwest Educational Development Laboratory (grades K-5), WNET New York (grades 6-8) and Far West Laboratory for Educational Research and Development (grades 9-12).

Channels 45/49 and the Tallmadge Public Schools will conduct a half-day workshop at Tallmadge High School on NEOTA Day (Oct. 10) to acquaint teachers and administrators with these projects, materials and skills to give them something practical to take back to the classroom.

Reserve a spot. Return this form to Kathy Hillery, Channels 45/49, 275 Martinel Dr., Kent, Ohio 44240, by Friday, September 26. Maps provided upon request.

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Rosemary Lee Potter: TV Talk

Critical Viewing Projects: A Second Look

In April, 1979, I reviewed the special Critical Viewing Skills curriculum projects sponsored by the United States Office of Education (USOE) in "TV Talk." The projects described then are now completed and are, in some cases, available for classroom and home use. This year's update gives you some feedback on the projects. And this column also includes some additional information about another government program which examines what children's television should be in the 1980s.

Elementary School: Southwest Educational Development Laboratory (SEDL), 211 East 7th St., Austin, TX 78701.

This school year I have observed the SEDL critical viewing skills project firsthand on several occasions. Each time I saw children whose opinions and reactions were recorded and often reflected in the revised programs. Twice, a curriculum review board went to Austin in person to evaluate games, booklets and pamphlets on parenting. Parents, children and researchers really talked together—an impressive procedure, leading me to conclude that SEDL and other OE projects were following prescribed guidelines and getting public interest and support for publicly-funded projects.

What materials has SEDL developed? How are they or the project different from other TV literacy kits, booklets and so on, currently appearing on the market? Several elements make up the SEDL "package": a newsletter-guide for every home with a "how to" emphasis (with titles such as "For Parents Only," "Learning to Use TV," "Coping with Commercials," "What is Your Prime-Time?" "Putting TV in Perspective"). There are also a set of 12 children's stories and fables starring a frog whose misadventures and adventures lead to sensible TV viewing and "Suzie Stories" about an eight-year-old suburban girl who realistically deals with TV watching.

There's more! For home and school use are a frog log for recording and classifying, a TV discovery game, teacher cue cards with many suggested curriculum activities and the *TV Viewer*, a monthly newsletter designed to keep interested groups and individuals informed about such projects. Observers of this project are enthusiastic because SEDL is actively explaining both its own project and TV literacy to and through several youth organizations. Write to Charles Corder-Bolz of SEDL at the address given earlier for further information.

Middle School: Educational Broadcasting Corp., WNET/Channel 13, 356 West 58th St., New York, NY 10019.

Debbi Bilowit, project director of the Middle School OE materials described their progress. "*How* a child watches television is as important as *what* the child is watching. WNET believes that it is vital that children learn how to become active television viewers, so that they can analyze what is seen and heard on television, evaluate what has been analyzed, and express that evaluation in writing or by choices both of TV programs and reading matter. Children can develop their own informed opinions about TV programs

and commercials, distinguish the differences between television and reality, choose between television and other media, plan their own television viewing time, recognize how television affects their behavior and see how television relates to the printed word. To achieve this goal, WNET has created materials for middle school students, their parents and teachers."

These new materials include *Critical Television Viewing, A Language Skills Work-a-Text* (student book and teacher annotated edition—Cambridge Book Company). Other titles soon to be available are *The Critical Television Viewing Family Guide; Critical Television Viewing Training Manuals for Teacher Trainers and Community Leaders.*

Closely related to language arts skills and tested by schools and families around the country, the materials were developed with the assistance of educators, TV broadcasters and personalities and professional critics including: Walter Cronkite, Mike Farrell, Jeff Greenfield, George Heineman, Norman Lear, Lee Margulies, Robert McKenzie and Lee Polk. The project is supported by the National Education Association, the American Federation of Teachers and the American Library Association.

Chapter headings in the *Work-a-Text* indicate the assertive experiences involved in this project. For example: "How Does Television Fit Into Your Life?" "What Are the Elements of a TV Story?" "How Does Television Persuade Us?" "How Do You Analyze TV News?" and "How Can You Become a More Critical Television Viewer?" Special national workshops help teachers use the materials. For information, contact Debbi Bilowit, project director, WNET/13, at the address given earlier.

Secondary School: Far West Laboratory for Educational Research and Development, 1855 Folsom St., San Francisco, CA 94103.

The project researchers at Far West worked with Boston's WGBH to develop a high school textbook, teacher's guide and family guide about television. The textbook, *Inside Television: A Guide To Critical Viewing* (Far West Laboratory), focuses on the students' relationship to television. The main text, illustrated with many photographs of familiar shows, provides basic information about individual and national viewing habits, the television industry, television's dramatic form, production techniques, advertising and persuasive messages, news and informational programming, television content and characterizations, the effects of content on the audience and methods of influencing television content. In addition to the text, the materials give students many group and individual activities structured to help them form their own opinions about TV and to develop analytical skills. Exercises include writing meaningful solutions to TV problems using realistic ideas drawn from their own lives. Included also are television scripts, interviews with TV professionals and TV industry documents for a firsthand view of television use and production.

Other Far West materials include a lively, illustrated collection of questions, quizzes and games designed to stimulate family television discussion. The free eight-page *Family Guide for Critical Television Viewing* is published by the Consumer Information Center, Pueblo, CO 81009. This pamphlet describes activities for families to do together—or individually. A viewing log and items such as "What's Your TVQ?", a quiz on the television industry and American viewing habits are part of the package.

For information on other Far West plans, call or write to Donna Lloyd Holkin, Far West project director, at the address given earlier.

Post-Secondary School: For information on an exciting project, write to: Donis Dondis, project director, Boston University School of Public Communication, 640 Commonwealth Avenue, Boston, MA 02215.

More Government Interest and Projects

In late fall 1979, the Federal Communications Commission (FCC) released its Task Force Staff Report on children's television. The main findings indicated that the television industry has voluntarily complied with most of the guidelines on advertising in children's programs, but has *not* offered enough information on specific weekday programming for preschool and school-age children. The staff recommended that the FCC temporarily require 2.5 hours of educational programming for children aged 6-12 and five hours for preschoolers during weekdays. The FCC has proposed several other options. Before they decide how to proceed, the commissioners are eager to hear from those who have ideas about the matter. If you are interested, write to the FCC, Washington, DC 20554.

Rosemary Lee Potter is a reading teacher at Safety Harbor Middle School in the Pinellas County Schools (Clearwater, FL) and the author of New Season: The Positive Use of Commercial Television with Children (Merrill).

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See Materials & Information Guide #49

A Spreading Pattern

NY Times
Sept, 1980

Learning By TV: A Spreading Pattern

By KATE MOODY

ALTHOUGH print remains the major teaching tool in formal education, television is playing an increasingly important role in the training of the nation's teachers. In college classrooms and in inservice workshops, instructors from kindergarten to college levels are learning how to use television materials in classrooms as well as television production processes, to earn college credit from special "made-for-TV" courses, and to develop critical viewing skills — designed to analyze what is seen and heard on television — and teach these skills to their students.

In the area of critical-viewing skills, the United States Office of Education spent several million dollars for the development of four age-specific curriculums (elementary, junior high, high school and postsecondary) that are now ready for distribution.

In a related program starting this month at the University of California at Berkeley, teachers will earn graduate credit for a course titled "Critical Viewing Skills: Using Television to Motivate Students and Teach Basic Reading Skills." The instructors, Dr. Donna Lloyd-Kolkin and Debra Lieberman, spent two years producing the federally financed course, which may be used to fulfill teaching-methods requirements for elementary- and secondary-school accreditation.

"We intend to teach not only how to view TV critically," Miss Lieberman said, "but also to give teachers an insider's view of how the TV industry works." The course includes instruction on video production, research on the effects of television and examinations of such primary learning materials as scripts, ratings and a portion of the writer's manual for "Star Trek."

Typical of the courses dealing with television materials is Prof. Gladys Rashkoff's "Television Workshop for Special Education," offered at the College of New Rochelle. Dr. Rashkoff watches segments of the children's shows "Sesame Street" and "Mister Rogers" with her graduate students to present "accurate and authentic" information about handicapped children.

"I find excellent teaching material about children with mental retardation, emotional handicaps or learning disabilities in these programs," Professor Rashkoff said. "I help teachers to select and use material from TV in the classroom and teach them how to produce their own videotapes with their handicapped students."

In a similar vein, the Iowa State Education Association, like agencies in other states, will sponsor two days of workshops soon about how to use television in classrooms. Trainers for this and other events come not only from the academic world but also from stations such as New York's Channel 13 (WNET), a pioneer in television in education. Station officials estimate that Channel 13 has reached more than 5,000 educators in its workshops over the last two years.

"Made-for-TV" credit courses are broadcast to teachers and others on programs such as the long-running "Sunrise Semester" on CBS and public television's new National University Consortium, a nonprofit organization financed partly by the Carnegie Corporation.

The consortium plans to form a "network" of seven colleges and 11 stations, which jointly will offer television courses leading to a bachelor's degree. It is estimated that more than 1,000 people will enroll in the consortium courses during the pilot academic year, which begins this month.

Some teacher-training colleges have special studios or laboratories that enable students to learn production techniques. For example, New York University's Teacher Performance Center helps educators learn production processes and encourages them to videotape themselves so they can play back and analyze their teaching behaviors.

Also at N.Y.U., a basic course called "Teaching, Reading and Literature in the Elementary School" has been videotaped for inservice teacher training in various local school systems and at the university's campus in Puerto Rico, where no similar learning opportunity is available.

The course is packaged as 30 half-hour shows that explore the skills involved in reading, the materials needed to teach the skills, and how to organize a classroom to use the materials. The course includes interviews with authors, dramatic vignettes from the books being studied and segments in which students are reading so that teachers can diagnose their individual reading problems.

Prof. Bea Cullinan, leader of the N.Y.U. teaching team, had taught a similar course on "Sunrise Semester," which was seen by about two million people nationally. In collaboration with N.Y.U., 280 pupils enrolled in the television course for college credit. But the staff producer, Francine Suchat-Shaw, said, "We thought that N.Y.U. ought to create its own instructional materials — the design, slides and graphics that could enhance learning."

Yet, despite stepped-up efforts to integrate television into formal education, the technology is still intimidating to many teachers, and most print-oriented schools remain uncomfortable with, if not unwilling, to include instructions about using television teaching to best advantage. ■

Kate Moody is the author of "Growing Up on Television" to be published this month by Times Books.

"When you start hearing Barbara Walters talking about mass murder like it's a batch of oatmeal cookies, it's going to affect you."

—California high school student

"They call television a medium because nothing on it is ever well-done."

—Fred Allen

NEW MATERIALS TEACH TELEVISION VIEWING SKILLS

Two educational laboratories have developed materials to teach students critical television viewing skills. One laboratory project focuses on elementary school children, while the other includes a text for high school students. Both are funded by the U.S. Office of Education.

SEDL develops K-6 materials

The Learning and Media Research Division of the Southwest Educational Development Laboratory (SEDL) has developed materials for elementary school children, their families, and their teachers.

The children's materials consist of *The Frog Fables, The Suzie Stories,* and the *TV Discovery Game.* These items introduce television terms and programming techniques, and encourage children to be selective in their viewing.

A series of newsletters, *Television: A Family Focus,* offers resources for parents. Articles include summaries of research on children and television, television games, and other activities for the entire family. The articles can be reprinted or adapted for use by parent organizations.

Teacher materials consist of *Teacher Cue Cards* that offer ideas for activities and discussion using television programming as a stimulus. In other words, the cards help teachers relate television viewing to existing school curriculum.

SEDL staff members are offering a series of workshops to train adults to effectively use the materials with children.

A sample packet of these materials is available for $18.75: a training manual; five newsletters; five stories; a *TV Discovery Game;* a television log; and *Teacher Cue Cards.* Materials are also available in bulk quantities at cost.

To order a sample packet, or to find out more about the materials and workshops, contact Office of Communications at SEDL, 211 E. 7th St., Austin,TX 78701.

FWL prepares high school text

Far West Laboratory (FWL) has developed a concise *Family Guide to Television,* and a high school text called *Inside Television: A Guide to Critical Viewing.*

The guide offers games, quizzes, and astonishing facts about the industry and the "TV habit." It's available free from Consumer Information Center, Pueblo, CO 81009 (catalog #5154H, "Children & TV").

The text provides material for a one-semester course covering the art, industry, persuasive messages, and effects of television. Available shortly for purchase, the book can be divided into independent units suitable for courses in English or social studies. Its purpose is to help students draw their own conclusions about television's role in their lives while they're learning to appreciate and criticize the medium.

Dog Days~ July 3rd:

WHEW! The hottest part of the summer begins today. The period between July 3 and August 15 was first called "dog days" by the ancient Greeks and Romans who noticed that the star Sirius (the Dog Star) rose close to sunrise. They believed that it added to the heat of the sun.

Ice Cream Cones~ July 23rd:

The ice cream cone was invented by accident! At the World's Fair in St. Louis, two stands were side by side. One sold ice cream and one sold waffles. The ice cream vendor ran out of dishes and the waffle vendor began rolling the waffles to hold the ice cream. The rest - YUM!

Silhouette Celebration ~ July 5th:

A French finance minister, Etienne de Silhouette, had an inexpensive hobby of cutting shadow portraits. People made fun of him and began to call anything that was done cheaply "a la silhouette." But - over the years the hobby became quite popular and the name became a common title for the art form.

G.B.S. Day~ July 26th:

George Bernard Shaw was born in 1856. He won the Nobel Prize for literature in 1925 and wrote plays that have become mainstays in the American theater. But, don't celebrate his birthday - he didn't.

Bucky's Birthday~ July 12th:

Bucky is the nickname of Buckminster Fuller, a space age designer who is best known for for his geodesic domes. He has designed a multitude of of ways for people to live in our world. One of those ways is a goedesic dome big enough to fit over a city!!! Of course that isn't the one we see on a daily basis. That one is the smaller dome we see on playgrounds.

don't forget to register

for "Shopping Bag of Values"~
17 Make & Take Sessions
August 18~29
(Pre-paid registration is a must!)
Call 534-0331 for information.

A family freebie

"Television has become the indispensable American medium. We watch a lot of it. In fact, each one of us watches more than four hours a day, on the average. Do we use TV positively in our family life, or does TV use us?"

With "A Family Guide to Television", the whole family can try some fun exercises to learn a little more about TV and how it fits into your life. It was developed by Far West Laboratory for Educational Research and Development and can be obtained by writing to: A Family Guide for Television, Consumer Information Center, Pueblo, CO 81009.

150

Teacher Services Center of the Educational Improvement Center
202 Johnson Road, Bldg. 3, Morris Plains, N.J. 07950

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TAKING CONTROL OF YOUR TV

Did you know that most children spend more hours in front of the television every week than in school? That children are profoundly affected by what they see? That you *can* take charge of this powerful influence over your family's life?

(This article appeared in the Sunday magazines of Hearst newspapers nationwide)

By Eileen Stukane

Children take TV to heart. Eight-year-old Jennifer spills three glasses of milk trying to drink with her finger as Mork does. Matthew, who is five, sees one actor suffocate another on one of those police action shows. He takes a throw pillow and attempts to smother Harold, the pet terrier. Often, youngsters don't know that the life they see on the television screen is different from the life they're living. The repercussions can be immediate and tragic. Too many newspapers in the last few years have reported children jumping off window ledges because they thought they could fly like Superman, or imitating dangerous bicycle stunts like their TV heroes.

"What's a parent to do with the electronic box that has so much influence on her child's life? If you read Marie Winn's book *The Plug-In Drug*, you'll come away thinking that the ideal world is one stripped of television. But a TV-free planet is highly unlikely. Ninety-nine percent of families in this country have at least one set which they turn on an average of six-and-a-half hours a day. By the time young people are 18 years old, they have logged about 15,000 hours of television. (Compacted, that's two and a half years!) According to the latest report of the Federal Communications Commission (FCC), preschoolers, who are not even awake all day, spend 33½ hours a week watching television.

Television is, obviously, a fact of life. But how often do parents and children sit down and discuss the way that television infiltrates their lives? Has your family ever analyzed together what in some homes has become another member of the family? Probably not. Viewing television is an activity which most adults and children consider part of the normal routine, like eating lunch. But maybe it's time to make what's usually a passive experience into a matter of active concern.

In 1977, the National PTA set out to learn how parents felt their children were being affected by television. Fifty-thousand pages of testimony spotlighted concerns about:

Aggression. Parents and other child-watchers feel that many children, after seeing violence on television, become more aggressive in their behavior. They may push or kick a younger brother or sister, for example, acting out the hostility portrayed on the set.

Imitative behavior. Children mimic the harmful actions they see on TV. They also may follow their TV leader into a Superman stunt, or the like. The danger, this time to themselves, is obvious.

Desensitization. Children may become callous and indifferent to violence and the suffering it causes. One small child in Montana saw his father run over by a tractor and applauded the accident as if it were a form of entertainment.

Distortion. On television,

problems are solved in 30 or 60 minutes. This can distort a child's perceptions about how real life problems are solved. If a family member is in trouble in a family show, everyone pitches in and eliminates all snafus before the last commercial. A youngster watching this exemplary family is bound to find her own family lacking.

Paranoia. Most people reach old age without ever having witnessed a murder, but television can make murder seem like an everyday occurrence. In this case, both children and adults become overly fearful of violent assaults in their own lives.

A youngster watching an exemplary TV family is bound to find her own family lacking

Besides publicizing these observations of children's reactions to television programming, the PTA also advised that TV may:

- Provide children with unrealistic portrayals of men, women, minority groups.
- Offer false and misleading ideas about health care and grooming.
- Present inadequate, distorted, or even dangerous ideas about personal and sexual conduct.
- Influence the young to consume goods and services they may not need or cannot afford.

On this last point, Peggy Charren, president of Action for Children's Television (ACT), the national consumer organization working to encourage programming diversity and to eliminate commercial abuses, says, "The advertising messages targeted to children give them the feeling that if they want to be happy, have friends, compete within their peer groups, those products are what they need. And the promotion of toys may be even less significant than the promotion of foods. Certain cereals are designed only to sell on television. Some of them contain as much sugar — 60 percent — as some candy bars. Well over half the ads to children are for highly sugared foods, products that a caring person doesn't want kids to eat."

ACT is concerned about the quality of children's programming, the PTA concerns itself with prime time broadcasts, but as a parent, you'll want to know about all types of programming. For without guidance and control, your child may display some of the conditions brought out during the PTA's hearings. Says Dr. Bernice R. Berk, psychologist at the children's school of The Bank Street College of Education in New York City, "There are families where television, because of its attractiveness, is on so much that it becomes a substitute parent. That's an inappropriate use of television and will intensify certain kinds of problems that some children have."

"TV was a magic machine that simply popped into our living rooms," says Marion Young, co-director of the National PTA TV Action Center. "No one was trained to evaluate it. It's a whole new game to teach the youngsters to appreciate special effects, music, camera angles, and to demonstrate how their feelings can be speared and directed by the media."

After studying the results of its hearings, the National PTA created the TV Action Center under the direction of Dr. William Young and Marion Young, both educators. A resource center that provides information and services to membership and the general public, the TV Action Center also has prepared a curriculum for teaching children about special effects. (A child who understands how "monsters" are created, for example, won't be as frightened when he sees one on TV.) The curriculum will be

ready for use in the middle grades next year. The Center's goal is to help parents become critical viewers, to demystify television techniques for children, and to give parents the tools to teach their children the art of critical viewing.

Twice a year the Center publishes a book called *TV Program Review Guide* which rates and reviews prime-time programming each television season, based on the opinions of 6,000 parents and teachers. The Guide is a good place to get a head start on the shows your child may be watching. (You can buy a Guide by sending 75 cents to: National PTA TV Action Center, 700 North Rush Street, Chicago, Illinois 60611.)

The federal government also is involved in helping citizens take control of their TV watching. In 1978 the U.S. Office of Education launched a two-year program called Critical Television Skills Projects and in 1980, in 60 workshops across the country, parents, teachers and children will be schooled in the art of critical viewing. It is hoped that the workshops will spark a national interest in making critical viewing one of the standard subjects taught in schools. "A certain amount of television watching is going to go on and we think people need to know just what kind of habit it really is," says Dr. Frank Withrow, project officer for Critical Television Skills Projects. "There are specific things that teachers and parents can do to help children understand their use of television. We must all be more critical in the way we use television."

No one wants the young men and women of the future to look back on childhoods transfixed to televisions, to feel that they were pawns of an electronic age. So make TV watching a family affair. Start by limiting the number of hours your child turns on the telly. Take a vote, have a discussion, pore over the TV listings, and decide which shows your child really wants to see. Seven to ten hours a week is usually considered optimum viewing time, but every

No one wants the young men and women of the future to look back on childhoods spent transfixed to TV sets

family has different needs. Other children, homework assignments, may influence the TV hours at your house.

Limiting TV hours will bring new responsibility for you — so be prepared. When you move your child away from the set, you'll have to be ready to fill TV time with other activities.

"People may object," says Marion Young, "but I say, let your house be messy. You're not going to move your child away from that set until you're willing to take up that amount of time with something

more attractive. You're competing with $300,000 worth of packaged entertainment. I could sit and list all the creative things you could make out of shoe boxes, but get some books out of the library. Keep craft supplies in your home — and don't complain about the mess. I don't know a single home where you have a batch of creative children that there isn't a lot of mess."

When the television is on, help your child to deal with it in an active way. Follow these critical viewing steps, which come from the Southwest Educational Development Lab (part of the U.S. Office of Education's Critical Television Skills Projects):

- Count the number of violent incidents in a program: fights, car crashes, chases, times a gun is fired, etc. Talk about whether or not these are necessary to the story. Express your opinion regarding the use of violence.
- After viewing a program, turn off the TV and discuss whether or not the character did the right thing. Try to figure out other alternatives.
- If a program has been distressing to a child, talk about it with him or her. Explain that the people were actors, just playing parts, and analyze whether such events would happen in real life.
- Discuss, perhaps at the dinner table, the best TV show seen during the week. Then talk about the worst show viewed during the week. List the qualities that gave each program that distinction.
- Talk about characters on TV programs. How are women and minorities portrayed? Which characters are the children's favorites? Why? What makes them funny, interesting, likeable? Are there any characters who are disliked? What traits make them objectionable?
- Use programs based on historical events and biographies to compare with books and articles about the same topic. TV programs can sometimes lead the family to the library — a good source of non-TV entertainment.
- While you are busy, and can't manage to watch with your child, ask her to watch a program for a specific purpose. Then ask the child to tell you about the program at a more convenient time. Some of the things you might ask your child to

identify are: the chronology of the story, the main characters, where and when the story took place, new words heard, the problem or conflict which made the story happen, etc. If you are not in a position to watch the television, but can hear it, you can still check the accuracy of the child's interpretation.

To cope with commercials:

- Try duplicating product demonstrations shown on TV at home. You might, for example, compare nutritional value of foods such as cereal or snack items.
- Try comparison shopping with your child. Compare the price of an advertised product such as a cereal with the price of comparable products which were not advertised. Read the labels on both items. Discuss possible reasons for one costing more than the other.
- Compare a TV advertised toy with the real thing in a store. Will the toy do what the commercial said it would? Is it as exciting or as large as it looked on TV? This comparison could lead to a discussion of advertising techniques that make toys seem more attractive.

If your child is a TV addict, you may want to start changing his or her habits with a drastic measure, says Peggy Charren. "It's sometimes a good idea to spend a week with no television. Enlist your friends and their children in the project. Keep a diary and see what happens because you're not watching it. A television moratorium probably means more Monopoly and more tantrums in the kitchen, and it can be a pain in the neck, but it can also be very productive. Maybe by the end of the week it will occur to some children that it's really more fun to play with friends or to go outside, or to make something out of paper and glue.

When you limit your child's viewing hours, be prepared. You'll have to be ready to fill that time with other attractive activities

"But you have to remember that as a parent you have to replace that set with something, and the something you replace it with may have to be yourself." ■

WHERE TO GET MORE INFORMATION ABOUT CRITICAL VIEWING

From organizations involved in the U.S. Office of Education's CRITICAL TELEVISION SKILLS PROJECTS:

- Southwest Educational Development Laboratory focuses on children from kindergarten through grade 5. A one-year subscription to *Television: A Family Focus*, a monthly newsletter is available with a check for $4.92 to SEDL (address below). You may also request an order form to send for related pamphlets, children's storybooks, and SEDL's TV Discovery Game. Also, ask about SEDL's Workshop Special, a $18.57 package. Write to: Dr. Charles Corder-Bolz, Southwest Educational Development Laboratory, 211 East 7th St., Austin, Texas 78701.
- WNET/Thirteen offers *Television and Your Family: A Viewing Guide*, a free eight-page booklet. Also available — with a check for $4 made out to Cambridge Book Company — *Critical Television Viewing: A Language Skills Work-A-Text*, a textbook for grades 6 through 8. To request the booklet and/or textbook, write to: Debbi Bilowit, Education Dept., WNET/Thirteen, 356 West 58th St., New York, NY 10019.
- Far West Laboratory for Education Research and Development offers information on workshops for grades 9 through 12. *Inside Television: A Guide to Critical Viewing*, a TV text and activity book, will be available in late summer. Write to: Critical Television Viewing, Far West Laboratory, 1855 Folsom St., San Francisco, Ca. 94103. Also available, *Children and TV*, a free eight-page foldout with family activities and viewing logs. Specify leaflet no. 515H and write to: Consumer Information Center, Pueblo, Col. 81009.

From the NATIONAL PTA:

- For individual membership in the National PTA TV Action Center send a $5 check to National PTA TV Action Center. You'll receive a "TV Program Review Guide," TeleViews, a newsletter with the latest media action news and access to the TV Action Center as a resource center. For group membership information, which helps the PTA TV Action Center subsidize its Hotline (number below) and individual membership, write to: National PTA TV Action Center, 700 N. Rush St., Chicago, Ill. 60611. For quick help about what to do and where to go to change the quality of TV programs, call the National PTA TV Action Center Hotline. Illinois residents: 800-942-4266. All others: 800-323-5177.

From ACTION FOR CHILDREN'S TELEVISION:

- Send $1 to ACT for their special One-Dollar Packet: an 8½ x 11 inch poster, with viewing tips for parents, a TV resource list, a brochure with ACT information and TV statistics, and a list of names and addresses to contact when you want to praise or pan changes in children's television. Write to: ACT, 46 Austin St., Newtonville, Mass. 02160.

Seattle Post-Intelligencer, Mar. 2, 1980—Sunday Woman—Page 13

VIDEO INFO from KQED·ITV

Idea Sheet #14

A LIST OF CRITICAL VIEWING SKILLS MATERIALS

FOR ELEMENTARY THROUGH SECONDARY

From the federally funded Critical Television Viewing Skills Projects:

Grades 1-4:	A. Materials To Teach Critical Viewing (includes explanation of materials B - G)	Free
	B. Television - A Family Focus 12 issues	$ 4.92
	C. Children's Stories and Fables 12 books	14.88
	D. TV Frog Log	1.34
	E. TV Discovery Game	5.06
	F. Teacher Cue Cards	1.50
	G. Workshop Training Manual	2.42

Order From: Dr. Charles Corder-Bolz
Division of Learning and Media Research
Southwest Educational Development Laboratory
211 East Seventh Street
Austin, TX 78701

Grades 5-8:	A. Critical Television Viewing - A Language Skills Work-A-Text - Student Edition	$2.75
	B. Critical Television Viewing - A Language Skills Work-A-Text - Teacher's Annotated Edition	$3.90

Order From: Cambridge, The Basic Skills Company
888 Seventh Avenue
New York, NY 10019

Grades 9-12:
A. Inside Television: A Guide To Critical Viewing - Student Text
B. Inside Television: A Guide To Critical Viewing - Teacher's Guide
C. Reproducible Student Worksheets
D. Family Guide To Television
E. Newsletter
F. Workshops

For information (prices, sources) write:
Critical Television Viewing
Far West Laboratory for Educational Research and Development
1855 Folsom Street
San Francisco, CA 94103

(over)

APPENDIX D

Publicity and Information Sheets
About Far West Laboratory
Products

October 17, 1980

Contact: Debra Lieberman
(415) 565-3002

FAR WEST LABORATORY
FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103

--------For Immediate Release--------

NEW PRODUCTS HELP TEENS WATCH TELEVISION WITH MORE THAN A BLANK STARE

Teenagers are learning to evaluate television programs and commercials with the help of a new high school textbook. INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING by Ned White is now available from Science & Behavior Books, Inc., Palo Alto, CA. INSIDE TELEVISION teaches about television's economics, images, persuasive messages, and impact on society and asks students to form their own conclusions about many issues related to this powerful medium.

INSIDE TELEVISION and its accompanying Teacher's Guide were developed under a contract from the U.S. Office of Education to Far West Laboratory for Educational Research and Development in San Francisco. They worked with the Office of Radio and Television for Learning at Boston public television station WGBH to develop these materials and provide teachers with additional resources in this multi-disciplinary subject area.

To order the curriculum materials, send check or money order to Science & Behavior Books, Inc., P.O. Box 11457, Palo Alto, CA 94306. INSIDE TELEVISION costs $12.00 per student text with a 20% discount available on orders of 5 or more. The Teacher's Guide and reproducible student worksheets cost $10.00 per set.

Far West Laboratory has also published a Trainer's Manual which contains ideas and suggestions about leading Critical TV Viewing Workshops for educators and community leaders, and provides examples of workshop handouts, including A FAMILY GUIDE TO TELEVISION, which may be reproduced and distributed to workshop audiences. The Trainer's Manual and workshop handouts are available from Far West Laboratory for $5.00. Send check or money order to: Order Department, Far West Laboratory, 1855 Folsom Street, San Francisco, CA 94103.

# # # #

Critical Television Viewing

Fall 1980

NEW PRODUCTS FOR HIGH SCHOOL

Inside Television: A Guide to Critical Viewing

INSIDE TELEVISION, by Ned White, is a new high school textbook all about television and critical viewing. It presents information about television's audiences, economics, images, persuasive techniques, news, dramatic form, production methods, and impacts on society. In addition, it challenges students to develop their own opinions in activities designed to stimulate their thinking, and it tells them what television professionals think about many aspects of this medium, in articles and interviews.

The textbook is organized to be the basis for a one-semester high school course. For teachers who want to select portions of the textbook, it is divided into seven independent units that may each be integrated into existing Language Arts and Social Studies courses.

A detailed Teacher's Guide to INSIDE TELEVISION contains day-by-day lesson plans, resources for teachers, student learning goals, class discussion questions, and optional long-term class projects. Teachers with no previous experience in Critical TV Viewing will be able to teach this course effectively by following the suggestions in the Teacher's Guide and relying on the teaching skills they already possess.

● COST:

Student Textbook: $12.00

Teacher's Guide plus 46 reproducible student worksheets: $10.00

20% discount for orders of five or more textbooks

● SEND CHECK OR MONEY ORDER TO: Science and Behavior Books, Inc., Box 11457, Palo Alto, CA 94306.

Trainer's Manual

Many educators and community groups have become interested in Critical TV Viewing and are planning workshops, lectures, and teacher in-service training sessions in this field. Workshop leaders can order a two-volume set of booklets entitled TRAINER'S MANUAL and WORKSHOP HANDOUTS.

The TRAINER'S MANUAL contains: reasons for teaching Critical TV Viewing, information about organizing and leading workshops for adults, workshop activity ideas, examples of publicity materials, and suggested audio-visual resources. The WORKSHOP HANDOUTS may be reproduced and distributed to workshop audiences, and consist of information sheets, bibliographies, a resource list, a FAMILY GUIDE TO TELEVISION, and other pertinent take-home materials.

● COST: $5.00 for the two-volume set.

● SEND CHECK OR MONEY ORDER TO:

Order Department
Far West Laboratory
1855 Folsom Street
San Francisco, CA 94103

(more . . .)

Video Cassette and Slide Show

Two audio-visual resources for Critical TV Viewing Workshops are available for rent or purchase: a 3/4 inch video cassette tape, and a slide show with a written script and an audio cassette tape of the script.

They present a definition of critical TV viewing skills and a description of INSIDE TELEVISION. The video cassette, in addition, contains a news story showing high school students involved in activities from INSIDE TELEVISION and discussing their opinions.

- COST:
  - video rental: $25
  - video purchase: $50
  - slide rental: $12
  - slide purchase: $35
  - Price of rental may be applied to purchase cost.
- SEND CHECK OR MONEY ORDER TO:
  - Order Department
  - Far West Laboratory
  - 1855 Folsom St.
  - San Francisco
  - CA 94103

State Trainers

The attached sheet contains the names of 80 state trainers in Critical TV Viewing. They worked with Far West Laboratory staff in two-day Leadership Training Workshops to learn about INSIDE TELEVISION and related resources, and to share teaching ideas. These educators and community leaders are providing one or more of the following services in their home states:

- WORKSHOPS: Leading Critical TV Viewing Workshops for teachers and community groups.
- INDIVIDUAL ASSISTANCE: Helping other workshop leaders plan training sessions.
- DEMONSTRATION CLASSROOMS: Developing and/or teaching high school Critical TV Viewing courses that use INSIDE TELEVISION as the basic text. Teachers may visit the demonstration classroom in their state to observe students using this textbook and its related activities.
- PRE-SERVICE INSTRUCTION: Teaching college-level Education courses about Critical TV Viewing for students preparing to become teachers.

Educators working in the states that are not listed on the attached sheet may find local resources in Critical TV Viewing through the Media Specialists in their school districts, professional associations, public television stations, or their State Department of Public Instruction.

Family Guide to Television

This free pamphlet contains games, activities, illustrations, and surprising facts to encourage families to talk about television's role in their lives. The FAMILY GUIDE TO TELEVISION can also be used at school, club meetings, and community agencies to increase awareness and stimulate group discussion.

- COST: free
- ORDER FROM:
  - Consumer Information Center
  - Pueblo, Colorado 81009
  - ask for catalogue #515 H,
  - supplies are limited

USOE Projects in Critical TV Viewing

In 1978 the U.S. Office of Education (USOE) awarded Critical TV Viewing contracts to four projects, each focusing on a different age group from grade K to the post-secondary level. They developed classroom and family materials and presented workshops nationwide during 1978-1980. The directors of each project are listed here:

Curriculum for Grades K-4:

Dr. Charles Corder-Bolz, Southwest Educational Development Laboratory, 211 East 7th Street, Austin, TX 78701

Curriculum for Grades 5-8:

Ms. Debbi Bilowit, WNET-Channel 13, 356 West 58th Street, NY, NY 10019

Curriculum for Grades 9-12:

Dr. Donna Lloyd-Kolkin, Far West Laboratory, 1855 Folsom Street, San Francisco, CA 94103

Curriculum for Post-Secondary Level:

Dr. Donis Dondis, Boston University School of Public Communication, 640 Commonwealth Avenue, Boston, MA 02215

STATE TRAINERS
CRITICAL TELEVISION VIEWING

ALABAMA

ROBERT W. GLASS
111 Coliseum Blvd.
Montgomery, AL 36109
Education Specialist
(205) 832-5850

J. STEVE McALILEY
111 Coliseum Boulevard
Montgomery AL 36193
Language Arts Specialist
(205) 832-3820

KATHRYN S. MOHAJERIN
Dept. of Ed. Media
Auburn University
Auburn, AL 36849
Assistant Professor,
Educational Media Dept.
(205) 826-4529

ABDUL K. Y. SHAHEED
New World's Early Childhood Center
1310 1/2 First Avenue
Opelika, AL 36801
Business Manager
(205) 749-5208

DR. EARL P. SMITH
Dept. of Educational Media
Auburn University
3012 Haley Center
Auburn, AL 36849
Associate Professor
(205) 826-4529

ARKANSAS

DR. GERALDINE JOHNSON
2404-A Briar Rose Drive
Texarkana, AR 75502
Vice-Chairman
Southwest Arkansas Teacher
Center
(501) 772-3955

SUE OWENS
Department of Education
Arch Ford Education Building
Little Rock, AR 72201
Supervisor, Audio-Visual Service
(501) 371-2060

ROXANNE SCHOEN
Southwest Arkansas Teacher Center
3607 Grand Avenue
Texarkana, AR 75502
Elementary Instructional
Media Specialist

CALIFORNIA

CARROLL J. BRAVO
California State Dept. of
Education
721 Capitol Mall
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APPENDIX E

Script of Critical TV Viewing Slide Show

SLIDE PRESENTATION

CRITICAL TV VIEWING SKILLS FOR HIGH SCHOOL

Slide	Script
1. Far West Laboratory	This is a slide presentation about Critical Television Viewing Skills and the curriculum materials for high school developed by Far West Laboratory for Educational Research and Development. Advance to the next slide at the sound of the tone.
2. Cartoon of Book and TV Set	The curriculum, consisting of a high school textbook, student activity sheets, and an accompanying Teacher's Guide, is called INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING, by Ned White.
3. Television, the Book, and the Classroom	The idea for this curriculum development project began in April of 1978, when the U.S. Office of Education and the U.S. Library of Congress held a joint conference in Washington, DC, entitled TELEVISION, THE BOOK, AND THE CLASSROOM. Attending this conference were leading educators, librarians, broadcasters, and parents. They discussed the impact of television on the lives and education of American children and youth. As a result of this conference, the U.S. Office of Education decided to fund four Critical Television Viewing Skills curriculum development projects to assist students to become more selective and discriminating viewers.

4. 15,000 vs. 11,000	The U.S. Office of Education thought it was important to develop these curricula. The average high school student will have spent 15,000 hours watching television by the time of high school graduation, compared to 11,000 hours in the classroom. On the average, Americans spend four hours per day watching television. Students need the skills to interpret and evaluate the messages they receive from television, and make positive use of this medium throughout their lives.
5. Four Projects	The U.S. Office of Education awarded contracts to four Critical Television Viewing Skills Projects. The project for the elementary grades K-4 is located in Austin, Texas at the Southwest Educational Development Laboratory. Public Television station WNET in New York has developed the mdidle school curriculum for grades 5-8. The high school curriculum project for grades 9-12 is located at Far West Laboratory in San Francisco and the post-secondary project is at the Boston University School of Public Communication.
6. Cartoon of Two Teenagers	The high school curriculum is geared toward the teenage audience. Their cognitive skills have reached an advanced-enough level that they are equipped to study television in depth and apply abstract concepts to their learning. As young citizens and future parents, it is important for them to draw some conclusions about television's role in their lives.
7. Student Panel	In approaching the task of defining critical television viewing skills, Far West Laboratory began with a one-day meeting with a high school student panel.

8.	Teacher Panel	Two weeks after the student panel met, Far West Laboratory met with a panel of parents and teachers drawn from locations around the country, and four expert consultants. Also attending this curriculum Mini-Conference were:
9.	WGBH	Staff from the Radio and Television for Learning Office at public television station WGBH in Boston. WGBH was subcontracted to develop the high school curriculum materials based on the model created at Far West. WGBH was selected for this because they have developed high quality teacher guides to a variety of public television programs.
10.	ETS	Staff from the Educational Testing Service also attended the Curriculum Mini-Conference. They were subcontracted by Far West Laboratory to field test and evaluate the curriculum materials.
11.	Teacher Panel	Based upon the suggestions and discussion from the Curriculum Mini-Conference and the earlier student panel meeting, Far West Laboratory established four major critical television viewing skills to be stressed in the curriculum materials. They are:
12.	Ability to evaluate and manage one's own TV viewing behavior	The ability to evaluate and manage one's own television viewing behavior. For many people, television viewing occurs almost unconsciously rather than as a result of deliberate and active decision-making. Television becomes a kind of visual wallpaper that surrounds the viewer. The discriminating TV viewer is one who chooses if, when, and what to watch based on personal interests and values. High school students can learn to do this, and it is important to help them develop strategies for decision-making about television.

13.	Ability to question the reality of TV programs	Another critical television viewing skill is the ability to question the reality of television programs. A television program is the result of a series of economic, technological, and production value decisions. Students need to learn to question what they see on television in terms of why and how it got there. To develop this skill, students need to study the business of television, learn about the way programs are developed, written, and produced, and examine the images and messages which are presented. Armed with a sufficient knowledge base about the way television operates, and with practice in questioning what they see on television, students will learn that television's "reality" can indeed by questioned and examined.
14.	Ability to recognize the arguments employed on television and to counter-argue	A third critical television viewing skill is the ability to recognize the arguments commonly employed on television and the ability to counter-argue. Such arguments include both individual persuasive appeals used in 30-second commercials, and the subtle TV messages found in programs. The use of violence to settle differences is a common example of this. Another message found frequently in television programs is that youth and beauty are the pathways to success. Students can look at the logical structure of these arguments and their underlying assumptions. By examining the messages presented on television, students can identify persuasive techniques and their fallacies, analyze the values on which they are based, and clarify and defend their own values and opinions in relation to the television messages.

15.	Ability to recognize the effects of television viewing on one's own life and the lives of others	There has been great public concern about the potential effects of television viewing. This fourth skill concentrates on raising students' awareness of these effects which can be on use of leisure time, health, aggression, stereotyping, and the formation of personal goals, to name a few.
16.	All 4 skills	So these are the four major skills covered in the high school curriculum called INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. In order to develop these skills, students need to learn about:
17.	Economics of television	The economics of television. This is an industry where every decision is a dollar decision. The economic structure of television has an impact on consumers' pocketbooks, on program quality and variety, and on our own ability to influence the medium.
18.	How a television program is produced	People make television programs and every program must evolve from an idea through to a script to production and editing. By understanding the decisions made at each point in the process and the constraints affecting these decisions, students will be able to assess television's reality and develop standards by which to judge program quality.
19.	Bases of television regulation	The airwaves belong to the people, and television is an industry regulated by governmental agencies. Citizens can talk back to their television sets, but to do so they need to understand the legal bases

for regulation, the public service obligations of the industry, and the mechanisms by which individuals and groups can actively influence the nature of television programming.

Certain key concepts governed the design of INSIDE TELEVISION.

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20. Curriculum Features

First, it is designed as a one semester elective course but with enough flexibility in design that teachers can incorporate one or more units into their existing courses. Social Studies and Language Arts are the areas that are most directly related to this topic. In addition, the curriculum is designed to

develop critical thinking skills in relation to television; to encourage students to form their own questions about television, find ways to locate information to answer these questions, and draw conclusions from that information.

Primary learning materials such as real television scripts, storyboards, Neilsen Rating charts, and interviews with leading television professionals and critics are included in INSIDE TELEVISION.

It also reinforces basic classroom skills such as reading, writing, speaking, and listening. Individual writing assignments, group projects, and graph interpretations are heavily featured in the course materials. Students' natural interest in television should motivate them to develop these skills throughout the curriculum.

21.	Cartoon of teen watching TV	INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING is a student text consisting of seven units. Each unit contains expository written text, student learning activities, and supplementary readings which provide more detail about some concepts or provide a point of view expressed by a professional in the television industry. The first unit is:
22.	You and Television	You and Television. It introduces television as a unique medium of communications with a special role in the lives of many American people. Students log their own television viewing beahvior and compare them with national averages.
23.	The Television Industry	Unit 2, The Television Industry, looks at the business of television, its organization into networks and local stations, and the federal regulations on broadcasters. Television distribution is examined as a business which, from the start, was considered part of the American free enterprise system. This unit looks into program financing, sponsoring, and scheduling. In light of the power and profitability of the medium, the fierce competition for high ratings and control of the airwaves is documented.
24.	Programs and Production	In Programs and Production, students learn about the dramatic elements of television programs and the production techniques used to make them. Dramatic elements include plot construction, characterization, dialogue, and pacing; production techniques include camera shots, lighting, special effects, music track, and editing, to name a few. Students will learn how television programs are staged, and will develop an appreciation of the special aesthetic principles of television.

25. Selling	Selling, or advocacy programming, includes any television messages intended to persuade, such as commercials and political advertising. In Unit 4 students will learn to identify persuasive arguments and develop ways to counterargue and spot the fallacies which are often contained in commercial messages. This unit also looks at the impact of television on political campaigns and voting behavior, and the role of the Federal Trade Commission in regulating advertising.
26. That's the Way It Is? TV News	Unit 5 examines television news and informational programming. It looks at the production techniques used in electronic journalism and the legal and social responsibilities of its creators. Americans rely on television news to a great extent for their information, and this unit discusses its power in our lives and its shortcomings as a source of information. Elements of television news are contrasted with print news, and varieties of documentary programming are described.
27. The Television Environment	Unit 6, The Television Environment, focuses on the nature of television content and the effects of that content on viewers. It compares the people, values, occupations, and lifestyles shown on TV with those that exist in the real world, with special attention given to TV stereotypes and TV values. Studies are cited that show that heavy television viewing has a significant effect on the way people regard the real world.
28. A Saving Radiance	Unit 7 looks to the future of television and considers the impact of new technology on television viewing. For example, new developments

		such as home video systems, video discs, and satellites, will decentralise the power of broadcasters and will offer a wider variety of programs to choose.
29.	Teacher Guide	The teacher guide which accompanies the text-book, has the following features:
30.	Curriculum Goals	It states the goals of each unit and describes the skills students will work on,
31.	Student Learning Objectives	it lists the student learning objectives of each unit,
32.	Background Information	it provides the teacher with background infor-mation and further resources in preparation for teaching each unit,
33.	AV Resources	it lists the audiovisual resources which may be used in conjunction with each unit, and are optional,
34.	Day by Day Lesson Plans	it gives day-by-day lesson plans which combine reading, activities, and worksheet assignments in daily lessons,
35.	Reproducible Worksheet Masters	and, it contains 46 student worksheets which teachers may copy, and can be used for individual and class activities in critical television viewing skills.

36. Student Text and Teacher's Guide to INSIDE TELEVISION

The student textbook of INSIDE TELEVISION costs $12.00, with a 20% discount for orders of five or more textbooks, and the Teacher Guide along with a set of 46 Student Worksheets cost $10.00. Send a check or purchase order to:

Science and Behavior Books, Inc.
P.O. Box 11457
Palo Alto, CA 94306

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37. Trainer's Manual

A Trainer's Manual with information about planning and leading Critical Television Viewing Workshops for teachers, parents, and community leaders, is available from Far West Laboratory. This manual contains agenda-planning suggestions, workshop activities, and examples of workshop publicity materials. An accompanying section, called Workshop Handouts, contains bibliographies, resource lists, a Family Guide to Television, and a general definition of Critical TV Viewing Skills, all of which may be copied and distributed to workshop audiences. To order the Trainer's Manual for Critical TV Viewing Workshops, send a check or money order for $5.00 to:

Order Department
Far West Laboratory
1855 Folsom St.
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The Critical TV Viewing Skills Project staff at Far West Laboratory believes the new curriculum materials in this field are enjoyable, practical, and informative, and will be a useful addition to the curriculum of any teachers who are incorporating critical viewing into their lesson plans.

END